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# S. V. University Oriental Journal

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PARTS 1 & 2

## THE VAIKHANASA SCHOOL IN INSCRIPTIONS OF NORTHERN INDIA.

BY

DR. VISHWAMBHAR SHARAN PATHAK, M.A., Ph.D., Sawgar, (M.P.)

This school is devoted to the worship of *Vishnu* in association with *Satya*, *Purusha*, *Achyuta* and *Aniruddha*<sup>1</sup>. It seems to be an ancient school. *Anukramani* mentions one hundred Vaikhanasas as seers of the *Vedas*. They are associated with *Prajapati* in *Taittiriya Aranyaka*<sup>2</sup>. They have their own 'Srauta-, Grihya—and Dharma-sutras. The *Vridhdha-Gautama Smriti* describes them as worshippers of the 'Five Images' i.e., *Vishnu*, *Satya*, *Purusha*, *Achyuta* and *Aniruddha*<sup>3</sup>. *Manu* also makes a reference to this school<sup>4</sup>. It is mentioned in a number of *Pancharatric* works. The *Vaikhanasagama*, *Kasyapa-samhita* and *Atri-samhita* are the important works of this school.

The Vaikhanasa school is recorded as a Vedic *tantra* to distinguish *Pancharatra* which is *agneya*<sup>5</sup>.

**A. Archaeological evidence of the Vaikhanasa School:**—There is very little archaeological material with regard to it. The only epigraphic reference to the word Vaikhanasa in Northern India is in the *Deopara Ins. of Vijaya-*

1. पुरुषां तु ततः सत्यमच्युतं च युधिष्ठिर ।

अनिरुद्धं च मां प्राहुर्वैखानसविदोजनाः ॥

*Pancharatra-raksha*, p. 24.

See also *Vaikhanasagama*, pp. 230 ff; *Atri*, pp. 183 ff.

2. ये नखास्ते वैखानसाः । *TA*. I. p. 23.

3. *Vridhdha-Gautama*, VIII. p. 564.

4. VI, p. 21.

5. वैखानसं पांचरात्रमिति विधानद्वयं विष्णोस्तन्त्रम् ।

वैखानसं सौम्यमाग्नेयं पांचरात्रम् ।

*Kasyapa-samhita*, p. 171.

6. उदान्धीन्याज्यधूमैर्मृगशिशुरसिता खिन्नवैखानसस्त्रीस्तन्यक्षीराणि कीर प्रकरपरिचित-  
ब्रह्मपारायणानि ॥ ६

*IB*, III, p. 47.

*senā*<sup>6</sup> and there also it is doubtful whether the word meant an ordinary ascetic or a person belonging to this cult. In south, however, they have been frequently mentioned. Chola inscriptions refer to *Vaikhanasa-sastra* and *agrahara* villages where *Vaikhanasa* ascetics resided.<sup>7</sup>

The kings of Ganga dynasty in Orissa are sometimes described as versed in the *agama* of *Marichi* and *Parasara*<sup>8</sup>. The *agama* of *Marichi* is to be identified with a section of the *Vaikhanasa* school. The *Atri-samhita* describes that there were four traditions in the *Vaikhanasa* cult—(i) *Atreya* (ii) *Kasyapiya* (iii) *Marichi* and (iv) *Bhargava*<sup>9</sup>.

The extant *Vaikhanasagama* is also attributed to *Marichi*. He is mentioned as a *Vaishnava* sage in the *Mahabharata*<sup>10</sup> and several *Pancharatric* works.

There are some inscriptions which incidentally throw some light over the principles and practices of this school.

(i) (i) PANCHA-VIRA IN VAIKHANASA SCHOOL.—*The Mora Well Ins.* records the construction of the images of the Five *Vrishni* Heroes. Chanda and Luders identify the Five Heroes respectively with (a) five *Pandava* brothers<sup>11</sup> and (b) *Baladeva*, *Akrura*, *Anadhrishti*, *Sarana* and *Viduratha*<sup>12</sup>. Luder's identification is based upon Jain works—*Antagaddasao*, *Nayadamakkahao* and *Harivamsa-purana*. Dr. J. N. Banerjea has rightly recognised these heroes as *Vasudeva*, *Samkarshana*, *Pradyumna*, *Aniruddha* and *Samba* enumerated as *vamsa-vira* in the *Vayupurana*<sup>13</sup>. Dr. Banerjea suggests that *Samba* was shortly after eliminated from the list of deified heroes and the remaining four formed the *vyuha*.

But it is rather curious that *Samba* is no where mentioned as a god in *Pancharatric* texts. They mention different kinds of *vyuhas* consisting of one, two, three and four gods. On the otherhand, these Five Heroes were adored as subsidiary gods in the *Vaikhanasa* sect even in later times. Thus,

7. Cholas, II, pp. 272, 318.

8. *Ohrj*, I. p. 302.

9. आत्रीयः काश्यपेयश्च मारीचो भार्गवस्तथा ।  
ऐतैर्वैखानस प्रोक्तं सूत्रं वैखानसं स्मृतम् ॥ २०

p. 455.

10. मरीचिरत्र्यगिरसौ पुलस्त्यः पुलहः क्रतुः ।  
वसिष्ठश्च महातेजास्ते हि चित्रशिखण्डिनः ॥ २६

*Santi*, ch. 335.

11. *Archaeology and Vaishnava Tradition*, *MASI*, V, p. 166.

12. *EI*, XXIV, pp. 194, ff.

13. *EHI*, p. 386.

*Vaikhanasagama*<sup>14</sup> and *Atri-samhita*<sup>15</sup> mention *Manusha-Vasudeva*, *Balabhadra*, *Pradyumna*, *Aniruddha* and *Samba* as the Five Heroes. It would, not only indicate that *Samba* along with the four deified *Vrishni* heroes forming the *vyuha* was worshipped even in later times but also that this pentad was recognised in the *Vaikhanasa* school.

It seems that the introduction of *Samba* in the pantheon was due to the number of five *Vaikhanasa* gods. In the *Vaikhanasa* pantheon, *Vishnu*, *Satya*, *Purusha*, *Achyuta* and *Aniruddha* were worshipped. These gods were eventually equated and identified with the gods of *Pancharatra* and *Kasmira* schools<sup>16</sup>. The identification of *Vishnu* with *Vasudeva*, *Purusha* with *Balabhadra-Samkarshana*, *Satya* with *Pradyumna*, *Aniruddha* of *Vaikhanasas* with *Aniruddha* of the *Pancharatra* necessitated a god for the equation of *Achyuta*. *Samba* therefore, continued in the *Vaikhanasa* sect.

(ii) TREE-CULT IN VAIKHANASA SCHOOL:—*The Mandsor Stone Ins. of the time of Naravarman M.S. 461=404 A.D.* invokes the thousand-headed *Purusha* and extols a religious person by name *Satya*<sup>17</sup>. The inscription is of importance for the history of the *Vaishnavism*.

After an analysis of the *utsava* chapters of the *Atri* and *Kasyapa-Samhitas*, Gonda<sup>18</sup> came to the conclusion that *Vishnu* is intimately associated

14. जय मानुषं वासुदेवमाश्रयेत् । ... द्विभुजं चक्रशंखधरं रुक्मिणी दैवीं तदक्षिणे हलधरयुतं बलभद्रं तदक्षिणे प्रद्युम्नं द्विभुजं ... अनिरुद्धं द्विभुजं खड्गखेटकधरं तस्य वामे द्विभुजं साम्बं ... कारयेत् ।

This has been described as

वासुदेवयोः पञ्चवीराणां चाभासदेवानां स्थापनविधिः

*Vaikhanasagama* p. 207

15. वासुदेवो द्विधाभूतः मानुष्यो दैविकस्त्विति ।  
मानुष्यं परमात्मानं द्विभुजं शंखचक्रिणम् ॥ २  
दक्षिणे बलभद्रं तु हलं मुसलमायुधम् ॥ ४  
तस्य दक्षिणे पार्श्वे तु प्रद्युम्नं रक्तसन्निभम् ॥ ५  
वामपार्श्वेऽनिरुद्धं च प्रवालाग्निं समप्रभम् ।  
पुष्पाम्बरधरं कुर्यात्कटकं खड्गमायतम् । ७  
पार्श्वे साम्बं च कृत्वैवं नीलाम्बुदं समप्रभम्  
श्वेताम्बरधरं कुर्यात् दण्डदानकरं तथा ॥ ८

*Atri-samhita*, p. 338.

- 16 See author's paper "Early Vaishnava Pantheon" in journal of U. P. Historical Society 1952.
17. Sircar, p. 377.
18. "That *Vishnu's*, share could be so important that he was considered the originator of this 'tree-cult' and that the banner festival as celebrated by the *Vaikhanasas* could be his, can in my opinion only be accounted for by realizing his old and intensive relations with prosperity in general and fertility in particular. In the mythical account of the origin of the *Indra* banner, *Vishnu* is, again the divine power in the back-ground who assists *Indra* in conquering the demons by introducing the standard festival. And although this cult remained, in general, associated with the ancient representative of the vital energy in nature, *Vishnu* even succeeded in incidentally taking over his function or playing his part." Gonda: *Aspects of Early Vishnavism*, p. 259.

with the tree-cult in the *Vaikhanasa* school and that *Indra-mahotsava* was supplanted by *dhvajotsava* as described in the *Vaikhanasa* works and by *Govardhana-puja* records in the *Bhagavata-purana*.

The present inscription refers to the celebration of *Indra-mahotsava* being prohibited by *Krishna* and describes Vasudeva as a tree "which gives heaven as its noble fruits, whose charming young shoots are the celestial damsels whose many branches are heavenly cars (or the temples), which drops honey (in the shape) of rains from clouds." The inscription thus partially confirms the conclusions of Gonda.

**B. Suri-The Vaishnava Ascetics:**—*The Sasabahu Ins.* mentions the *Suri* ascetics. The son of *Yogesvara* is described as "endowed with the characteristics (*lakshana*) of a *Suri*. Likewise the *Brahmana*, *Kirtiratha* has been called a *Suri*<sup>19</sup>.

*Suri* in the sense of a *Vaishnava* devotee occurs as early as *Rigveda*<sup>20</sup>. He is classed with the *Sattvatas* and *Pancharatrikas* in the *Padma-tantra*. The inscription indicates that the *Suris*<sup>21</sup> were the *Vaishnava* devotees either identical or associated with the *Vaikhanasas*.

**C. Vaikhanasa Gods in Eleventh-Twelfth Century A. D.:**—*The Sasabahu Ins. of Mahipala Kachhepaghata*, V. S. 1150 records the construction of a temple dedicated to *Aniruddha* with an elaborate establishment. The inscription opens with an invocation to *Aniruddha* and describes that the images of *Achyuta* and *Vamana* (to be identified with *Purusha*) were also installed in the sancrum along with that of *Aniruddha*. We have already seen that *Achyuta Vamana-purusha* and *Aniruddha*<sup>22</sup> are the three of the five *Vaikhanasa* gods—two others being *Vishnu* and *Satya*. Thus, it seems that the *Vaikhanasa* gods were adored as late as twelfth century A. D. in Northern India.

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19. स्यातः सूरिसलक्षणः क्षितिपतेः सर्वत्र विश्वासभूः । v. 77  
सूरिः कीर्तिरथ सार्द्धपदिनो v. 80.  
IA, XV, p. 40.
20. तद्विष्णोः परमं पदं सदा पश्यन्ति सूरयः । दिवीवचक्षुराततम् ॥ २० I, p. 22.
21. सूरि सुहृद् भागवतः सात्वतः पंचकालवित् ।  
एकान्तिकश्च तन्मयः पंचरात्रिक इत्यपि ॥ ४४ Padma-tantra, 4, 2.
22. स्नास्यते प्रतिमा नित्यमनिरुद्धस्य राजती ॥ १३  
प्रतिमा वामनस्यै का द्वितीया लघुराच्युती ।  
राजावर्तमयी चान्या द्गो पूर्वो रीतिनिर्मि ते ॥ १४ IA, XV, p. 40.

# KRISHNA—THE STATESMAN.

BY

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Sri Krishna was one of the most remarkable personalities in the annals of ancient India and is still a living force that guides the destinies of millions of people in this country. A careful examination and critical evaluation of fanciful legends and solid facts of sober history reveals Krishna as a great teacher, as a great philosopher and as a great statesman. Krishna started life as a refugee child branded as a *gopala* and ended up as the greatest man and as the supreme arbiter of the inter-state politics in the India of his time. This miraculous change was the result of his rare wisdom, great foresight, intense practical sense, thorough knowledge of human nature, deep diplomacy and astute statesmanship. The object of this paper is to examine the statesmanship of Krishna.

It is necessary to consider briefly at the outset, a few questions connected with Krishna. The historicity of the Mahabharata War and consequentially of Krishna, its chief inspirer and guide, is no longer a matter of doubt. There are, however, conflicting dates and contradicting views regarding the date of the War, ranging from 3000 B. C. to the 12th century B. C. My own view, based upon the Puranic statement that 1050 years elapsed between the War and the coronation of Nanda and the generally accepted view that Nanda's coronation took place in 380 B. C., is that the War can be assigned to about 1400 B. C. and that Krishna, who is said to have lived for over a hundred years, may be taken to have flourished from the first quarter of the 15th to the first quarter of the 14th century B. C. It is now generally agreed that the *Krishna-Devakiputra* who figures in the *Chandogya-upanishad* as a pupil of the sage Ghora-Angirasa, is identical with Krishna, the Yadava hero and the chief guide of the Mahabharata War and with *Krishna-Vasudeva*, the supreme *Bhagavan* of the Bhagavata school which was a very popular cult for a long time before the time of Panini of the 7th century B. C. Secondly, this enquiry into the statesmanship of Krishna is based upon (1) a few facts of outstanding importance mentioned in the *Srimadbhagavata* and the *Mahabharata* which are within the range of historical possibility and probability (2) a careful consideration of the political geography of the India of the time and the mutual dispositions of the principal states (3) a few well known maxims of ancient Indian political theory like the principle of Balance of Power, the theory of the *Vijigishu*, the *Mandala* theory or the theory of geopolitical zones, and the theory of *Shadgunya* and (4) a proper correlation of facts and situations in accordance with the accepted historical canon of cause and consequence.

**Political Condition.** The statesmanship of Krishna can be best understood in the light of the political condition of the India of his time. Certain prominent features characterise this condition viz., the *Bharatavarsha* of the time was far larger than the truncated India of today or the bigger India of the pre-partition days, almost all the states of the time were involved in the War, their rulers fighting one side or the other, there were certain zones of political influence clearly marked and known, the War was the result not merely of the main feud between the cousins of the Kuru family but also of several internal dissensions and dislikes of the rulers of states and the greatness of Krishna lay in his having successfully exploited and canalised these differences to serve his supreme purpose of making himself the sole arbiter of the times.

Outside the borders of undivided India lay a belt of states like Bahlika, Usinara, Gandhara, Uttarakuru, Kambhoja and Trivishtapa which had intimate connections with the states in the interior. Inside the country there were the states of Pragjotisha, Kamarupa, Pundra, Anga, Vanga, Kalinga, Chedi and Magadha which constituted the eastern zone or *Rajamandala* dominated by Magadha and Jarasandha, its powerful ruler. Then there was the central zone consisting of north and south Panchala and Matsya. Next there was the famous Kuru kingdom of Hastinapura and below it the Yadava-Saurasena state of Mathura. Beyond was the western zone consisting of Sindhu, Sauvira and Kekaya with affiliations to the Kurus. In the south there were two zones, one consisting of minor tribal states like Trigarta, Nishada and Avanti which were nobody's concern and the other consisting of Salva and Vidarbha, with affiliations to Chedi. It was in this atmosphere that Krishna worked his miracles and it is this political condition that explains his political acumen and wisdom.

**Origin and stages of statesmanship.** The very incidence of his birth and the powerful human instinct of self-preservation impelled Krishna to kill Kamsa, one of the mighty rulers of the time, though as a measure of personal retaliation. This brought him into conflict with Jarasandha, the greatest ruler of the time, and compelled him to enter the vortex of contemporary politics. He was compelled to play the game and played it well turning a series of situations to his best advantage. This is the origin and fundamental feature of Krishna's statesmanship.

A careful and objective examination of the course of events in the fortunes of the Kauravas, Pandavas and Yadavas reveals six stages in the evolution of Krishna's statesmanship. In the first stage, which began with the killing of Kamsa and ended with the Svayamvara of Draupadi, Krishna's sole objective was the consolidation of his position and making himself felt in the interstate relations of the time. In the second stage, which began with the forging of the Yadava-Pandava-Panchala *Triple Alliance* and ended with the Rajasuya of Yudhishtira, the object of this statesmanship was the installation of the Panda-

vas in the place which was rightfully theirs. During the third stage, which began with the *Aranyavasa* of the Pandavas and ended with the embassy of Sanjaya, Krishna's single concern was the strengthening of the Pandavas and fitting them up for the final debacle. The fifth stage, covered by his embassy to the Kaurava court, is marked by his determination to depose the Kauravas and enthrone the Pandavas as the *Samrats* of India. The sixth and final stage is characterised by Krishna's determination to secure the throne of Hastinapura for one of his kith and kin.

**Antecedents and early life.** Mathura, on the Jumna, was the capital of a powerful kingdom inhabited by the Yadavas, Saurasenas, Bhojas, Andhakas, Vrishnis and other sects. Its ruler at this time was an old man, named Ugrasena. He had two children, Devaki and Kamsa. Devaki, was married to Vasudeva of the Vrishni clan who served as *mantri* to Ugrasena<sup>1</sup>. Kamsa, according to one version, was the son of one of the junior queens of Ugrasena and a barber paramour. He is often described as belonging to the Bhoja clan and it is therefore certain that Devaki and Kamsa were children of different mothers. It is equally evident that Kamsa was impatient of obtaining the throne and suspicious of the intentions of the old king. This explains his deposing Ugrasena, usurping the throne<sup>2</sup> and killing seven successive issues of Devaki<sup>3</sup>. Vasudeva retaliated by smuggling his eighth child, Krishna, out of Mathura and leaving him in Vraja to be brought up by Nanda and his wife, Yasoda. This again explains how Krishna came to be branded as *Gopala*<sup>4</sup> just as Karna came to be branded as *Sutaputra* in spite of his being born to Kunti. Krishna grew up into a sturdy young man beloved by every body in the Vraja and endowed with considerable physical strength and mental alertness. Vrishabhasura, Dhenukasura, Kesi, Vyomasura and others whom he is described to have killed at a young age might be so many enemies of the cowherd tribe of which Nanda was the leader. It is quite natural that the fame of this youth spread far and wide and led Kamsa to believe that he was the hated eighth issue of Devaki. It is also natural that he should have tried to destroy him by all means. The nephew too was naturally anxious to put an end to this much hated uncle both as a measure of self-preservation and as a means of relieving his parents of the misery that they suffered at the hands of Kamsa. Accepting an invitation sent through Akrura and accompanied by his brother, Balarama,<sup>5</sup> Krishna went to Mathura

1. यादवाना मन्त्रवाये वसुदेवो महामतिः ।

उपयद्यत वार्ष्णेयोद्भृष्टसेनस्य मयन्त्रभृत् ॥

*Sabhaparvan-Adhyaya 22, V. 3.*

2. निगृह्य पितरं भुङ्क्ते तद्राज्यं मन्त्रिभिसह

*Ibid V. 7.*

3. *Ibid.*, V. 19.

4. त्वं तु गोपकुलोत्पन्नो जातिं वै पूर्विकां स्मर ।

*Ibid Adhy. 21, V. 117.*

5. *Ibid.*, Adhy. 22. V. 20—22.

crossed all the hurdles placed in his way, destroyed two mighty wrestlers, Mushika and Chanura and finally killed Kamsa himself. Here, for the first time, Krishna, even as a boy, gave a definite indication of his statesmanship. With the destruction of Kamsa, the throne of Mathura lay at his feet and he had the right to occupy it both as the killer of Kamsa and as the *dauhitra* of the old king, Ugrasena. He preferred to be the power behind the throne than its occupant and reinstalled the aged Ugrasena<sup>6</sup>. Hereafter he came to be known as the *Yaduvira*.

A sage, named Garga, performed the *upanayana* to Rama and Krishna and sent them to Banaras to be educated by Sandaipani. There the brothers learnt both the sacred lore and the use of arms.<sup>7</sup> It must be after this that Krishna went to Ghora-Angirasa and learnt higher philosophy.

**First stage of statesmanship.** The killing of Kamsa brought terrible consequences for Krishna. Asti and Prapti, the two wives of Kamsa, went to Jarasandha, their father, and instigated him to wreak vengeance on Krishna. Jarasandha invaded Mathura time and again and the Yadavas had to put up stiff resistance.<sup>8</sup> Krishna was threatened by a double danger on the eighteenth occasion. A Yavana invaded Mathura from the north with an army of three crores. Realising the vulnerable nature of the city and its unworthiness for being made the basis of effective defence, Krishna evacuated the city in secrecy (*Mayaya*) and led his people to the shore of the sea in Gujarat.<sup>9</sup> He returned to Mathura with a small army and drove away the besieging Yavana. Immediately, he had to encounter another invasion by Jarasandha. This time Krishna escaped with his army to a hill, named Pravarasena. Jarasandha set fire to the forest around and contented himself thinking that his enemy and his men were burnt alive. Krishna escaped once again to Gujarat. He built a city named Dvaraka on the shore and fortified it.

Sitting in this fortified new capital, Krishna reviewed the situation. The fight with Jarasandha was not ended. This ruler of Magadha was a mighty foe with unlimited strength and resources. He had to be destroyed but this required careful planning and enormous strength. Krishna realised that he could not accomplish this feat alone and with his own resources. External help was absolutely necessary. The contemporary rulers would not care to deal with and ally themselves with one who was then a mere political refugee. It was necessary, therefore, that he should obtain a political status. Secondly, it was also necessary that he should wean away from the *Mandala* of Jarasandha as many of the minor states as possible. Finally, he had to make sure that there would be no stab in the back.

6. *Ibid.*, V. 33.

7. *Ibid.*, Adhy. 37. V. 34—41.

8. *Ibid.*, Adhy. 16. V. 9—12.

9. *Ibid.*, Adhy. 38. V. 1.



Keeping these objectives in view, Krishna took to action. He organised the loose and mutually bickering sects of the Yadavas, Bhojas, Vrishnis and others who accompanied him to Dvaraka, into a cohesive and powerful federation with himself as its chosen leader. This gave him the required political status. Krishna then turned to the south and decided upon creating a safety belt. Vidarbha in this region was a powerful state with affiliations to Chedi. Attempts were being made to bestow the hand of the Vidarbha princess, Rukmini, on Sisupala, the prince of Chedi. A *svayamvara* was actually proclaimed. Great rulers like Sisupala, Jarasandha, Dantavakra of Kalinga and Vasudeva of Pundra were all there as competitors for the hand of Rukmini. Krishna appeared at the Vidarbha capital like a lightning, fought and repelled all these competitors and abducted Rukmini. This served two purposes; it assured him of the support of Vidarbha and it also made a tremendous impression of his might on the most prominent of contemporary rulers. Krishna followed up with other adventures which served his other objectives. He had a number of aunts who were queens and most of whom had marriageable daughters. He exploited this lucky condition admirably through the much celebrated *Ashtamahishikalyana*. The marriage with Satyabhama assured him of internal amity. Kalindi brought him the support of the Mathura region. Mitravinda, whom he carried away at the time of her *svayamvara*, defeating the assembled kings, brought him the allegiance of Avanti. Nagnajiti brought the support of Kosala. Bhadra was the sister of the ruler of the Kekayas and Lakshmana was the princess of Madra. This *Ashtamahishikalyana* was thus not the foolish fancy of a sex-ridden individual but the well designed and well executed master stroke of an astute politician.

These marriages and the formation of a strong tribal federation brought Krishna into the politics of contemporary India and made him a power to reckon with. Still he did not find the safety and the peace that he wanted because Jarasandha was still alive and powerful. A good and reliable medium was required for bringing about the destruction of this ruler of Magadha. The other rulers of the time were all either satellites of Magadha or were mortally afraid of its ruler. Krishna therefore had to look for help elsewhere. Another factor that attracted Krishna's attention at this time was the kingdom of Hastinapura. That kingdom was very powerful up to the time of Santanu and enjoyed imperial status. Subsequently, there were troubles. Bhishma, the rightful heir, renounced the kingdom;<sup>10</sup> his brothers died childless;<sup>11</sup> out of two heirs begotten by the *niyoga* system,<sup>12</sup> one was born blind and the other repaired to the forests for doing penance. The blind king was placed on the throne and his son, Duryodhana, was running the state with Jarasandha and others as his friends. This Kuru kingdom

10. *Adiparvan* Adhy. 94. V. 65.

11. *Ibid.*, Adhy. 98.

12. *Ibid.*, Adhy. 101 and 102.

and its growing strength were upsetting the balance of power in the north. Krishna turned to the Pandavas as the most befitting medium for the realisation of his aims. One possible reason that may be suggested for this choice is the relationship that existed between him and the Pandavas. The first three brothers were sons of Kunti, a sister of his father, Vasudeva. But Sisupala was as good a cousin as these Pandavas and Krishna had no compunction in chopping off his head in the *Rajasuya* assembly. The cause of Krishna's choice of the Pandavas as his proteges lies deeper. Pandu, the father of the five brothers, and a younger brother of Dhritarashtra, abdicated the throne and went to the forests accompanied by his two wives, Kunti and Madri, for doing penance in order to expiate for a sin.<sup>13</sup> He lived in the Himalayan forests in Trivishitapa or modern Tibet, observing the vow of *brahmacharya*. He was told that he would die the moment he touched a woman. Still, he was craving for issue. His wife, Kunti, begot for him, through the alleged use of a mantra, three sons. Madri, the other wife, also begot, in the same way, two sons.<sup>14</sup> Very soon after this, Pandu made amorous advances to Madri and died in her embrace.<sup>15</sup> Madri committed *sati* entrusting her children to the care of Kunti. The five brothers were brought up by Kunti and lived on the Satasringa hill. The rishis of the region taught them the sacred and secular lore and a sage named Suka taught them the use of arms. These brothers were full-blown youths of sixteen at the time of Pandu's death. The brahmanas and the rishis brought Kunti and the brothers to Hastinapura and left them there.<sup>16</sup> The arrival of these Pandava brothers at Hastinapura created an unforeseen complication. Most of the people who loved Pandu believed in the story of the birth of his children under extraordinary circumstances and accepted them as the rightful heirs to the throne of Hastinapura. The seasoned politicians refused to believe the story and admit the legitimacy of the birth of the brothers. Bhishma, Dhritarashtra and others were not enthusiastic about according them the place that was due to the children of Pandu.<sup>17</sup> Duryodhana, who was the *de facto* ruler, saw a great menace in these five brothers for himself and for the continuation of his power and position. This was an ideal situation for Krishna. These helpless brothers could easily be championed under the cloak of relationship. Their *de jure* claims to the throne of Hastinapura, as the children of its latest ruler, could be easily pitted against the *de facto* possession of the throne by Dhritarashtra and his son, Duryodhana. There was only one snag, the questionable and much questioned origin of the five brothers. Like the prudent and practical man that he was, Krishna thought that this defect could easily be remedied by powerful support and backing and sufficient recognition

13. *Ibid.*, Adhy. 104 to 106.

14. *Ibid.*, Adhy. 110, 113 and 114.

15. *Ibid.*, Adhy. 115.

16. *Ibid.*, Adhy. 116.

17. *Ibid.*, Adhy. 140 V. 6—11.

at the hands of contemporary rulers. Being helpless orphans, the Pandavas would be loyal to the core and thoroughly dependable. Further, they were already good fighters and Bhima and Arjuna might stand him in good stead in the fight with Jarasandha. Krishna lost no time in implementing his decision. He sent costly presents to the Pandavas soon after their arrival at Hastinapura. On hearing of the early misdeeds of Duryodhana, calculated to destroy his cousins, Krishna sent Akrura to them and assured them of his support. Thus was the *Dual Alliance* of the Yadavas and Pandavas forged. This bold step on the part of Krishna had the desired effect. Dhritarashtra recognised the individuality of the brothers and sent them to Varanavata to live there as they pleased having proclaimed Yudhishtira as the *Yuvaraja*.<sup>18</sup>

Very soon after this, Krishna had to meet several difficulties. He had to fight Naraka, the ruler of Pragjotisha<sup>19</sup> and Bana<sup>20</sup> and this engaged him for some time. Meanwhile, Duryodhana attempted to set fire to *jatugriha* in which the Pandavas lived and destroy them. The Pandavas escaped and wandered about *inognito*. By the time Krishna returned home he came to know that the Pandavas were destroyed. The death of Bakasura at the hands of Bhima, whose identity was not known, however infused hope in the mind of Krishna and he made strenuous efforts at finding the identity of the Pandavas and getting at them.<sup>21</sup> The Swayamvara of Draupadi the princess of Panchala, gave him a very good opportunity. Krishna attended it with the hope that if the Pandavas were alive he would surely meet them there.<sup>22</sup> It was for this purpose that he did not shoot the Matsya-yantra though he could.<sup>23</sup> When Arjuna, in the guise of a brahmin shot it and when he with his big bow and Bhima holding a tree, just uprooted, stood facing the other kings who challenged them to a fight, Krishna recognised them<sup>24</sup> and stopped the fight saying that Draupadi was won by valour.<sup>25</sup> According to one source he persuaded Drupada to agree to his daughter marrying all the five brothers and was thus responsible for forging the Yadava-Pandava-Panchala *Triple Alliance*.

**Second stage of statesmanship.** Krishna's aim during this stage was installing the Pandavas as rulers of one half of the Kuru kingdom. The first step in this direction was the formation of the Pandava-Panchala alliance. Duryodhana made a serious effort towards breaking up this alliance by challenging the Pandavas to fight soon after the *svayamvara* of Draupadi but was

18. *Ibid.* Adhy. 134 and 136.

19. *Sabhaparvan*, Adhy. 39.

20. *Ibid.*, Adhy. 41.

21. *Ibid.*, Adhy. 194. V. 70.

22. *Adiparvan*, Adhy. 181. V. 32—34.

23. *Ibid.*, Adhy. 185. V. 19—21.

24. *Ibid.*, Adhy. 183. V. 54—57.

25. *Ibid.*, Adhy. 184. V. 56.

repelled.<sup>26</sup> Krishna followed this up by openly championing the Pandava cause and spending some time with the brothers at Upaplavya.<sup>27</sup> This produced the desired effect. The senior statesmen at the Kaurava court realised the strong position of the Pandavas and considered them invincible, particularly on account of Krishna's backing.<sup>28</sup> They persuaded Dhritarashtra to give his nephews the half share of the kingdom to which they had a right. Krishna accompanied the Pandavas to Hastinapura, supervised the arrangements made regarding the division of the kingdom and went along with his proteges to Khandavaprastha. There he helped Arjuna in burning Khandava forest and ordered Maya to build for the Pandavas a fine palace to live in.<sup>29</sup> After settling the brothers in their new capital, he returned home to Dvaraka. It was at this juncture that Yudhishtira decided, upon the advice of Vyasa, to perform the *Rajasuya*. Krishna, who was hastily summoned, endorsed the advice of Vyasa,<sup>30</sup> for two good reasons—(1) it would obtain inter-state recognition for the Pandavas as rulers and (2) it would reveal lurking enemies, if any.

Jarasandha constituted a serious problem. It was certain that he would not allow the Pandavas, the rivals of his friend and ally, Duryodhana, to perform the *Rajasuya*. His opposition would be particularly strong because his hated rival, Krishna, was their prop. Thus the destruction of Jarasandha was an inevitable necessity for the fruition of the *Rajasuya*. Krishna played another trump card by deciding not to challenge Jarasandha to an open fight. Firstly, even the combined resources of the Yadavas, Pandavas and Panchalas were nothing compared with the unlimited strength and resources of Jarasandha. Secondly, there was the possibility of Duryodhana invading Khandavaprastha as a measure of retaliation because Jarasandha was his friend. Krishna also knew of one great weakness of Jarasandha viz., his love of wrestling bouts. Krishna therefore decided upon playing a ruse. He took Arjuna and Bhima along with him hoping that Jarasandha would never let go an opportunity of fighting with a famous wrestler like Bhima, if it came his way. Disguised as brahmanas the trio entered the Magadhan palace and took refuge in the *Agnigriha*. When Jarasandha came to see them at midnight, Krishna revealed himself and his companions and challenged him to single combat. As expected, Jarasandha cut Krishna out as a *gopala* and therefore unworthy of fighting and dismissed Arjuna as a mere boy and chose Bhima.<sup>31</sup> The fight between Bhima and Jarasandha extended over days. Krishna suggested to Bhima indirectly to catch Jarasandha's legs and tear him into

26. *Ibid.*, Adhy. 184.

27. *Ibid.*, Adhy. 194. V. 74.

28. *Ibid.*, Adhy. 196. V. 54.

29. *Sabhaparvan*, Adhy. 1. V. 21—23.

30. *Ibid.*, Adhy. 13 and 14.

31. *Ibid.*, Adhy. 22. V. 43—44.

two.<sup>32</sup> But every time Bhima did so the two parts would unite and Jarasandha would put up a stiffer fight. Once again, Krishna came to Bhima's rescue and suggested that the two halves should be thrown in opposite directions<sup>33</sup>. This enabled Bhima to kill the enemy finally. Very soon after this, the host of kings that were held captives by Jarasandha were released on the condition that they helped the Pandavas. Jarasandha's son, Sahadeva, was placed on the throne as a Pandava ally. Thus was forged the Yadava-Pandava-Panchala-Magadha *Quadruple Alliance*. This event convinced the Kaurava statesman once again that the Pandavas, with their new strength, deserved the overlordship of all the worlds. The obstacle being removed Yudhishtira performed the Rajasuya with great pomp and glory. Sisupala objected to the first honour being done to Krishna but the latter killed him in open fight.<sup>34</sup> After the completion of the Rajasuya and after consolidating the position of the Pandavas, Krishna returned to Dvaraka with complete satisfaction.

Events of serious consequences took place very soon after this. Foiled in his attempts to restrain the Pandavas from obtaining their share of the kingdom and unable to reconcile himself to this loss of territory, Duryodhana invented another method of robbing the Pandavas. Taking advantage of a prevailing convention that a Kshatriya should not refuse an invitation to Dyuta and of Yudhishtira's weakness and fondness for this game, he invited the Pandavas to a game. Sakuni, a famous expert, played for Duryodhana. In the second Dyuta Yudhishtira lost everything and agreed to go into exile for twelve years and live *inognito* for another year along with his brothers.<sup>35</sup> Accordingly, the brothers left the kingdom and repaired to the forests. Krishna learnt of this news with great dismay, for, it meant the undoing of all the good that he had done to the Pandavas and constituted a serious blow to his own ambition. Unfortunately, he was not able to be present at Hastinapura and prevent the Dyuta. He was preoccupied with his own troubles. Even while he was at Indraprastha, Salva, a great friend of Sisupala, invaded Dvaraka and besieged the city for 27 days. Immediately after his return, Krishna had to meet him and could kill him after prolonged fighting. Then came the turn of Dantavakra, king of Kalinga, and another friend of Sisupala. Very soon after this enemy was destroyed, Krishna had to meet the challenge of Vasudeva, ruler of Pundra and his ally, the ruler of Kasi. The destruction of these rivals took some more time. Meanwhile, misunderstandings developed between Krishna and Balarama and Satyaki. It took Krishna considerable time for setting right these domestic troubles.

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32. *Ibid.*, Adhy. 23, V. 14 and 15.

33. *Ibid.*, V. 19.

34. *Ibid.*, Adhy. 32 and 33 and 41 and 46.

35. *Ibid.*, Adhy. 54—56.

**Third stage of statesmanship.** After all the troubles were over, Krishna reviewed the situation. His ambition of becoming a person of inter-state recognition was achieved. His hated rival, Jarasandha, was destroyed and the danger to peace inherent in the dominating power of the eastern zone was also destroyed. But the restoration of balance of power was still incomplete because the Kurus were still powerful. The Pandavas, whom he chose for weakening the Kuru state, were now in troubles. Krishna therefore came to the momentous decision of destroying Duryodhana and replacing him by the Pandavas. This was a difficult task involving inevitably a fratricidal war. Krishna prepared himself for this eventuality and set about working for the realisation of his new ambition. He visited the Pandavas on several occasions while they were living in the forests and openly assured them of his intention of destroying Duryodhana and securing the entire Kuru kingdom for them. The marriage between Arjuna, who was once on a pilgrimage, and Subhadra, his own sister, which Krishna brought about against opposition, was one clear step which both strengthened the loyalty of the Pandavas and warned the Kauravas of his ultimate purpose. The birth of Abhimanyu as the offspring of this union, inspired another ambition in Krishna which he later brought to fruition. Some statements in the *Aranyaparva* of the Mahabharata seem to indicate that Krishna suggested to the Pandavas the desirability of their living at the court of Virata, the ruler of Matsya, for one year *inognito*. This suggestion was made with a purpose. Matsya and south Panchala were neighbouring states and Panchala was already on the Pandava side. The addition of Matsya would be a valuable acquisition and asset for the Pandavas. Secondly, Matsya lay as a wedge in the southern part of the Kuru kingdom and would thus serve as a good base of operations. Thirdly, being immediate neighbours, the Matsyas and the Kurus were on unfriendly terms. Krishna's approving of the marriage of his nephew, Abhimanyu, with Uttara, daughter of Virata, bears out this suggestion. His offering of a non-combatant Krishna as an alternative to the Narayanas, who were the greatest Yadava fighters, to Arjuna and Duryodhana and his making the offer first to Arjuna and the particular explanation he gave in this connection<sup>36</sup> constitutes another example of his diplomacy.

**The embassy to Hastinapura.** This is one of the greatest acts of statesmanship and diplomacy of Krishna. There were two preliminary embassies, one by the *purohita* of Drupada<sup>37</sup> and the other by Sanjaya from the Kaurava court.<sup>38</sup> These made the attitude of the two parties clear. No further negotiations were needed. Still, Krishna offered to go to Hastinapura. A careful study of the relevant portion of the *Udyogaparva* makes Krishna's intentions very clear. He did not go to Hastinapura as a messenger of peace

36. *Udyogaparvan*, Adhy. 7.

37. *Ibid.*, Adhy. 6 and 20.

38. *Ibid.*, Adhy. 23—31.

though on a few occasions he said so. His numerous other statements and the epoch-making speech delivered by him at the Kaurava court and a number of things he did in this connection prove beyond doubt his intention of accelerating war and not peace. Yudhishtira originally told Sanjaya that peace was conditional upon Duryodhana giving him back his Indraprastha kingdom.<sup>39</sup> Subsequently, he slid down. On the eve of Krishna's departure he showed considerable despondency and urged the gift of five villages.<sup>40</sup> Krishna chided him for his un-kshatriya attitude and said "Either fight and win the kingdom or die; do not beg; it is not Kshatriya-dharma."<sup>41</sup> Bhīma too lost courage and requested Krishna to make peace between the contestants whatever the terms be. Krishna upbraided Bhīma saying "These are strange words; why are you so despondent; have you forgotten your manhood; give up the unbecoming kindness and fear that have taken possession of you and remember your great fame as a fighter."<sup>42</sup> When Draupadī reminded him of all the insults that she had to suffer, Krishna told her "Do not grieve; Duryodhana's cup of sin is full; you will soon see him and his men rolling on the ground as discarded corpses and your own husbands installed at Hastinapura and you will soon become the *Rajni*."<sup>43</sup> He also told Yudhishtira "I have no hope of being able to arrange for peace; still, I will try. My main purpose in going there is to show to the whole world how just and righteous is your cause and make people hate and despise Duryodhana as a scoundrel."<sup>44</sup> After going to Hastinapura, he enumerated to Duryodhana the various wrongs he had done to the Pandavas and ended up with the statement "The Pandavas are my men; you are their enemy and therefore my enemy too."<sup>45</sup> At the Kaurava court he upbraided Dhritarashtra as a weakling, as one who could not keep his son under control and as the person on whose head the responsibility of being the cause of destruction of thousands of people would rest. He even went to the extent of suggesting to the blind king the desirability of his delivering to the Pandavas Duryodhana and his chief advisers bound hand and foot as the only means averting a war.<sup>46</sup> None of these sayings or doings would show that Krishna was out for peace at any cost. It is clear, on the other hand, that he did everything to mar the chances of peace. While returning from Hastinapura he even delivered the ultimatum and fixed the day and time of the war.

**Role in the War.** Krishna was not only the chief inspirer of the War but also its guide. He never hesitated to evolve remedies whenever things

39. *Ibid.*, Adhy. 29. V. 55.

40. *Ibid.*, Adhy. 73. V. 6—7.

41. *Ibid.*, Adhy. 65—66.

42. *Ibid.*, Adhy. 67—69.

43. *Ibid.*, Adhy. 73. V. 44—49.

44. सर्वथा युद्धमेवाह मयाशंसामि परैस्सह ।

*Ibid* Adhy. 66. V. 68.

45. *Ibid.*, Adhy. 73.

46. *Ibid.*, Adhy. 115. V. 50—52.

went wrong at different stages of the War. His supreme ambition was to help the Pandavas to obtain victory and to bring about the total destruction of Duryodhana and his allies. This objective of Krishna is illustrated by several events in the War.

The Gitopadēsa was the second great master stroke of Krishna. It changed a man overcome by *karpanya* and *dainya* and who threw down his arms saying "I will not fight" into a convinced and determined fighter. Arjuna's refusal to fight was a great danger to Krishna's ambitions as the exile of the Pandavas was. The Gitopadesa is a glowing tribute to Krishna's mastery of human nature. His arguments, "I have decided that these people should be destroyed, only take the credit for it; no sin will descend on your head if you kill these scoundrels; you do your duty as a kshatriya not caring for the consequence," must have made a tremendous impression on the anguished mind of Arjuna. His final statement "I am rid of the illusion; I have realised my duty and I shall do your bidding" is proof positive of the effectiveness of the shock treatment given by Krishna.

Krishna was the *sarathi* not only to Arjuna but also to the Pandava cause. He had to interfere on several occasions and dictate strategy during the course of the War. The period of Bhishma's commandership of the Kaurava forces involved the Pandavas in numerous difficulties. Arjuna put up weak opposition and was averse to putting an end to the old Kuru hero. As an antidote to this indifference and wavering of Arjuna, Krishna sprang down from the chariot twice pretending to be out to kill Bhishma<sup>47</sup> and this drastic action had the desired effect of making Arjuna fight placing Sikhandin before him. Drona's commandership was equally disastrous. He wrought terrible havoc during five days and the Pandavas were at their wits end and did not know how to put down this great fighter. Krishna came to the rescue once again. He suggested that some one should set afloat the rumour that Asvatthaman, son of Drona was killed, knowing full well that Drona would not fight in the event of this calamity overtaking him.<sup>48</sup> The propagation of this rumour, coupled with Yudhishtira's condition confirmation of its truth, saved the situation for the Pandavas. The fight of Arjuna with Jayadratha with the avowed intention of killing him before sun set was another occasion on which Krishna had to intervene. He saved Arjuna's prestige by temporarily shielding the sun by using his *chakra* and creating artificial darkness. Again, when Karna was about to use a *Sakti* for destroying Arjuna and when there was no known remedy for it, Krishna coolly pushed Ghatotkacha forward and lead Arjuna away from the field and thus

47. *Bhishmaparvan*, Adhy. 102. V. 60—69.

48. नैष युद्धेन संग्रामे जेतुं शक्यः कथंचन ।  
अश्वत्थाम्नि हते नैष युध्यतेति मतिर्मम ।  
तं हतं संयुगे कश्चित्तस्यै शंसतु मानवः ।



saved him. On hearing the news of his father's death, Asvatthaman used the *Narayanastra* with the intention of destroying the entire Pandava army. Krishna alone knew the remedy and asked everybody to throw down the arms and bow down in reverence. When Bhima rushed forth blindly, he kicked his weapons away and pressed him down and saved him. When at the critical moment during the course of his fight with Karna, Arjuna was bandying words, Krishna pressed upon him the need to aim the final and fatal blow and got Karna killed. Finally, at the conclusion of the War, when Duryodhana came out of the Krishnadvaipayana-hrada and chose a single combat with Bhima and when Bhima was not able to finish Duryodhana, it was Krishna that suggested *Urubhanga* and brought about the death of Duryodhana.

**Final stage of statesmanship.** The end of the War created a serious problem and Krishna with his foresight could easily anticipate it. The installation of Yudhishtira was certain but who after Yudhishtira was the question that worried Krishna. Each of the Pandava brothers had children born of Draupadi, known as the *Draupadeyas*. They had other wives too and begot a number of children by them, known as the *Upapandavas*. Krishna could reasonably anticipate a war of succession after Yudhishtira. A war of that kind would result in the undoing of his life's work. That determination of the future heir to the Kuru throne became thus an urgent necessity. His beloved nephew, Abhimanyu, died in the war and this made the problem more difficult and urgent. Once again, Krishna utilised the situation to his advantage. Asvatthaman used the *Brahmasirostra* for the destruction of all Pandava heirs as a measure of retaliation and in order to rob the victory of the Pandavas of its zest. Krishna knew this and he alone knew the remedy for this weapon. Uttara, the wife of Abhimanyu, was with child at the time and Kunti and other women drew Krishna's attention to this. Still, he allowed the *astra* of Asvatthaman to take its course and thus connived at the cold blooded slaughter of all the *Draupadeyas* and the *Upapandavas*. There are two versions about what the weapon did to the child in the womb of Uttara. According to one version, it entered the womb in order to kill the child but Krishna too went inside the womb and undid the weapon. According to another version, the child was killed by the weapon and Uttara delivered a dead child. Krishna then restored the child to life. He seems to have promised Kunti to revive the child<sup>49</sup> previously. All these facts taken together show that Krishna was bent upon securing the succession for one who would be his own candidate being the son of Abhimanyu, his nephew, and who would also be the direct descendant of the Pandavas.

**Visvarupadarsana.** The sources credit Krishna with the performance of this extraordinary and unique feat. He revealed his *Visvarupa* in the Kaurava court when Duryodhana tried to bind and abduct him. On this

49. स्वया ह्येतत्प्रतिज्ञातं ... । अहं संजीव विष्यामि मृतं जातमिति प्रभो

occasion, he showed various Pandava and Yadava heroes as emanating from his body and stupified people. He showed it again to Arjuna as part of *Gita-padesa* on the battle field. This time it was a grand show. On the third occasion it was shown to a sage named Udanka who blamed Krishna for having intentionally brought about the destruction of the Kauravas.<sup>50</sup> What is the rational explanation of this act? It looks as though Krishna was a great master of the occult and yogic sciences. He is always described as a great *yogi*. If a Carter 'the great' or Sorcar could, today, stupify audiences by making human bodies float in the air and skeletons execute the *garba* dance, it is not impossible that a greater student and practioner of the occult sciences, like Krishna, could show himself as the embodiment of the whole universe or as endowed with myriad hands and eyes. The correctness of this surmise is borne out by Duryodhana's statement to Krishna "I do not want Maya; I do not want Indrajala; I want an open fight."

**Estimate.** Thus Krishna was a rare genius. He was a great student of *Rajadharma* and *Arthasastra*, a great exponent of the philosophy of enlightened action, an acknowledged expounder of *Dharma*, an expert in the proper understanding of human psychology, an unequalled strategist, a successful politician and astute diplomat, a sincere and dependable ally, a mighty foe and the greatest son of India.

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50. यस्माच्छक्येन ते कृष्ण न त्राताः कुरुपाण्डवाः ।  
 त्वया शक्तेन हि सता मिथ्याचारेण माधव ।  
 प्रमापिताः कुरुश्रेष्ठाः ... ।

# PERCEPTLIKE EXPERIENCE IN BHAVIKA.

BY

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The Poet by virtue of his poetic intuition which is described in mystic language as the third eye of Trilocana (Three-eyed) directly perceives every form of existence<sup>1</sup> past, present and future. Some-times the poet delights us by the picturesque presentation of the things gone by; on occasions, he paints a vivid and striking picture of the 'shape of things to come.' No doubt, a historian also unfolds the past and a prophet gives the glimpses of the future but matter-of-fact as they are, presents the past or the future as though it were present. Only a poet can do it.

कोऽन्यः कालमतिक्रान्तं नेतुं प्रत्यक्षतां क्षमः ।

कविप्रजापतीस्त्यक्त्वा रम्यनिर्माणशालिनः ।

*Rajatarangini 1.4.*

This present-like representation of the past and the future, which is the tangible result of the poet's power of visualization is technically called Bhavikalamkara

अतीतानागतयोः प्रत्यक्षायमाणत्वं भाविकम्

*Alamkarasarvasva*

Older poeticians like Bhamaha and Dandin described it as a quality pervading a literary work<sup>2</sup>. भाविकत्वमिति प्राहुः प्रबन्धविषयं गुणम् Here the use of Prahuh suggests that even before Bhamaha this concept of Bhavika was well-recognized though probably for the sake of classification, the learned poeticians were obliged to include it under *alankaras*:—

भाविकत्वं च निजगुणालंकारं सुमेधसः

Udbhata, however, was the first *alankarika* who assigned to it the status of a definite *alankara* of a *Vakya*, albeit, Pratiharenduraja, his commentator struggled to retain its old concept like *Atisayokti* of Bhamaha and *Slesa* of Dandin. *Bhavika* in its early development enjoyed a superior status than a mere *Alankara*. It was probably because it is concerned with the presentation of not an aspect of a thing as the *Upama* etc., are but with the presentation of the whole event past or future. Ruyyaka (1200 A. D.) in his exposition of this *Alankara* explains the word *Bhavika* in two ways. They are as follows:—

१. कविगतो भाव आशयः श्रोतरि प्रतिबिम्बत्वेनास्तीति

२. भावो भावना वा पुनः पुनश्चेतसि विनिवेशनं सोऽत्रास्तीति

---

1. सा हि चक्षुर्भगवतस्तृतीयमिति गीयते ।

येन साक्षात्करोत्यैष भावास्त्रैलोक्यवर्तिनः ॥

2. The commentator on *Bhatti* would interpret the word प्रबन्ध as the part of poetic composition and not a literary work.

The first idea partly originated in *Dandin*<sup>3</sup> who said :

भावः कवेरभिप्रायः काव्येष्वसिद्धिसंस्थितः

And this embodies the well-known theory of poetics that poetry is the representation of the poet's vision (कवित्वं हि कवेर्भावः.) In dramaturgy the term *Bhava* which Bharata classified into forty-nine types, has a technical sense with which we are not particularly concerned at present though it may be noted in passing that the dramaturgical *Bhavas* or mental states which suggest *Rasa* into being have their origin in the poet's mind.

कवेरन्तर्गतं भावं भावयन् भाव उच्यते

अभिनवभारती

The term *Bhava* is used here in its more popular sense of a poetic idea. The reader with aesthetic susceptibility throbs with poet's ideas which are reflected in him. *Bhavika* is thus a reflection of the poet's vision in the reader's mind.

कविभावस्य श्रोतरि प्रतिबिम्बतापत्तिः

स्वरूपं ह्यस्य श्रोतरि कविगतभावप्रतिबिम्बनम्

This reflective unity or the infusion of the spirit of the poet and the reader (कविश्रोतृभावद्वितयसंमिलन — प्रतिहारेन्दुराज) makes it possible for the latter to witness the poet's creation as his own. This accounts for the visualization of the poet's idea by the reader.

The second explanation of *Bhavika* viz.,

भावो भावना वा पुनः पुनश्चेतसि विनिवेशनं सोऽत्रास्तीति

draws attention to the important role that *Bhavana* plays in the present *alan-kara*. In the case of such scriptural texts as *राभिभासत* and *अग्नौ प्रादात्* *mimamsaka* admits a transformation of the literal meaning the past tense and the third person, etc., used in these sentences are turned into the present tense etc. This change is given the name of *Bharana* by the followers of *Kumarila* (Jayaratha in his comment on *Tantraloka* 1, p. 177). *Bhavana* involved in the concept of *Bhavika* has some affinity with that of *Mimamsaka* in-so-far-as it means the apprehension of the past or future as if it were present. The meaning and the function of *Bhavana* with reference to *Bhavika* will be better understood by the epistemic analysis of the aesthetic cognition of this *Alankara*. To begin with *Bhavika* is the consciousness of the not-present as present. It is an almost perceptual cognition of the past or future i.e., mediate objects presented in imagination. An act of cognition presupposes the triple form;

3. It is significant to note that Bhoja radically differs from all *alamkarikas* in his description of *Bhavika*. But his definition of it as

स्वाभिप्रायस्य कथनं यदि वाप्यन्यभावना ।

जन्यापदेशो वा यस्तु त्रिविधं भाविकं विदुः ॥

सरस्वतीकण्ठाभरण ४-७६

clearly follows the etymological meaning of *Bhavika* but which is otherwise substantially different from its generally admitted concept as the presentation of past and future as if immediate.

( त्रिपुटी ) the subject who knows, the object that is known and the means of cognition and perception is distinguished by its directness or immediacy ( साक्षात्त्व or अपरोक्षत्व ). In the first explanation of the term *Bhavika* which explained the unification of the thought and feelings of the poet and the aesthete, we were given the clue to the subject who knows. It is the *Sahrdaya* or aesthete—who in his mirror-like heart receives the reflection of the poet's intention. It is the cogniser or the subject. The events or ideas described in *Bhavika* are the objects. And they are mediate since they belong either to the past or the future. What does then make them shine as if immediate? To this Ruyyaka replies that either the theme is inherently charming or even when it is not the poet's pictorial style (*Varnana*) presents it so beautifully that it seems to live before our eyes. According to *Bhamaha*, the contributory causes to this are the presentation of a picturesque exalted and wonderful idea, the adaptability of the story to being presented on the stage or conveyed by gestures and a harmony of words.<sup>4</sup> To this list Dandin seems to add

1. परस्परपकारित्वं सर्वेषां वस्तुपर्वणाम् 2. विशेषणानां व्यर्थानामक्रिया 3. स्थानवर्णना
4. व्यक्तिरुक्ति क्रमवलाद् गम्भीरस्यापि वस्तुनः

(1) Artha or idea should be extremely striking ( अत्यद्भुत ) and that (2) they should be presented in a perspicuous style ( वाचामनाकुल्येन ). This emphasis on शब्दानाकुलता or perspicuity of words by *Bhamaha* on उक्तिक्रमवलाद् व्यक्तिः by Dandin and on वाचामनाकुल्य by *Udbhata* has led Ruyyaka to believe that *Bhavika* is essentially a description of such characteristics of an object which are given to it by the force of poetic style (*Varnana*) though he has not denied that even a 'real' theme which is not poet's creation or प्रौढोक्तिनिष्पन्न can come under *Bhavika*. From these observations it follows that the extremely striking ideas or events couched in beautiful words help to make the objects as if immediate. Jayaratha—a commentator on Ruyyaka has laid a special emphasis on the charm of words and meanings—*Vacyavacakaramaniyaka*. According to him there will be no *Bhavika* if either the word or the meaning is not beautiful शब्दार्थसाहित्य or शब्दार्थसौभाग्य to borrow the terminology of *Kuntaka* and *Parasara Bhatta* are particularly desirable; strikingness of the idea and the charming effect of the words are the *modus operandi* for the presentlike representation of the objects. So far we have discussed the subject who knows and the objects that are known. *Bhavana* is the means. For normal perception we need the aid of an organ of sense to perceive an object which should be in immediate vicinity of the perceptive sense. In his ordinary perception the cognizer is conditioned by time and space and the law of cause and effect, an aesthete with the help of peculiar poetic power called *Bhavana* raises himself above all these. Like a mystic the poet and aesthete with aesthetic susceptibility visualize as actually present before him a thing of the past or the future. *Bhavana* is the contemplative power innate

4. चित्रोदात्ताद्भुतार्थत्वं कथायाः स्वभि (वि) नीतता ।

शब्दानाकुलता चेति तस्य हेतुं प्रचक्षते ॥

भामहलंकार-३-५४.

in the poet and the reader. Perceptuality in *Bhavika* is thus the result of this *Bhavana* coming in contact with mediate yet wonderful objects beautifully presented by the poet.

Now we might discuss in what respect the poetic cognition of *Bhavika* differs from the consciousness that results from such alankaras as भ्रान्तिमान्, अतिशयोक्ति, प्रतीयमानोत्प्रेक्षा, काव्यलिङ्ग, स्वभावोक्ति and रसवत्. In both भ्रान्तिमान् and भाविक there is a cognition of a thing which is not there but while in the former where one thing is mistaken for another similar to it the cognition is erroneous and based on similarity, in latter the reader gets the vision of a thing exactly as it was or as it would be. Thus भ्रान्तिमान् represents a mistaken identity and consequently the cognition thereof is erroneous; *Bhavika* gives immediate vision of mediate and is not erroneous in its cognitive results.

In *Atisayokti* the विषयि swallows up the विषय e.g., in चन्द्रोदयम् the *Upamanas* moon altogether takes in the उपमेय, the face. Hence *Atisayokti* is a consummated introsusception or *Siddha Adhyavasaya*. The process of *Bhavika*-cognition has no अध्यसाय when a thing of the past or the future is visualized; the reader is conscious of its pastness and the futurity. The past and future are invariably presented here in their relevant forms which avoids the element of अध्यवसाय or आहार्यत्व in the process or resultant cognition of *Bhavika*.

*Bhavika* vs. प्रतीयमानोत्प्रेक्षा.

When the poet presents to us a past or future thing as though it were present one is likely to mistake it for *utpreksa* गम्य of course, because the words इव, मन्ये, शङ्के, etc., are absent. But there is a fundamental difference between the two. Whereas in *utpreksa* there is introsusception in process of completion (साध्य अध्यवसाय) and उत्प्रेक्षा is संभावना, which like knowledge and the feelings of pleasure and pain is essentially an attribute of the self. But in *Bhavika* the immediacy is not the form of संभावना and thus it is not the exclusive attribute of the self because it has reference to the objects also which *Bhavana* makes to shine distinctly before the mind's eye.

Udbhata has put काव्यलिङ्ग and भाविक in one group. Mammata describes काव्यलिङ्ग immediately after *Bhavika*. Are they similar in any respect? The हेतु in काव्यलिङ्ग and the ideas in *Bhavika* must be striking to be poetical. But the strikingness of ideas is not an invariable sign of the signet—the immediacy. *Bhavika*-consciousness is essentially characterized by the immediate vision of the mediate. This is like a mystic's visualization of the objects of his own creation. A striking theme and an attractive style present the picture clearly but there is no invariable relation (poetic of course) between the two. Hence the cognition of *Bhavika* and *Kavyalinga* are different.

The distinction of *Bhavika*-cognition from *Svabhavokti* and *Rasavad* will be of greater interest. *Svabhavokti* is a penpicture of such actions and

dispositions of an object which must be characteristic of it. The theme must be poetically striking and should bear testimony to the poet's power of minute observation. No doubt, Svabhavokti is based on 'realism' yet none but a poet can effect it. The matter depicted should be *Suksma* which Ruyyaka interprets as कवित्वमात्रस्यगम्य. It requires a poet's power of observation to observe it in every detail—small or big. And further, it requires the poet's power of expression to present the object with perfect vividness. Take an example of *Svabhavokti*:

चलापांगां दृष्टिं स्पृशसि बहुशो वेपथुपतीं  
रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः ।  
करं व्याधुन्वत्याः पिबसि रतिसर्वस्वमधरं  
वयं तत्त्वान्वेषान्मधुकर ! हतास्त्वं खलु कृती ॥

Here the picturesque presentation of the actions of a bee seems to dance before our eyes. An aesthete who has the faculty of self-identification with the events feels that this is so natural of a bee. Ruyyaka calls it वस्तुसंवाद. Now so far as perfect vividness is concerned *svabhavokti* and *Bhavika* resemble one another. But while the former is based on 'realism' the latter has a striking theme as its starting points and thus स्वभावोक्ति is the cognition of लौकिक वस्तु or ordinary objects possessed of subtle characteristics, the भाविक is essentially the cognition of strikingly wonderful or लोकोत्तर. There is one more important point of difference between the two which we shall take up in the course of distinction of *Bhavika* from *Rasavad*. In both *Rasavad* and *Bhavika* what is described shines as if dancing before our eyes (पुरःस्फुरत्) and in both there is an element of relish (चमत्कार). Beyond these there is no point of similarity between the two. *Rasavad* has *Rati* etc., which are particular mental states as its content and these are evolved by appropriate *vibhavas* etc. *Bhavika* describes events or ideas and does not have the particular mental states as its content. This, then is the difference in respect of the content. From *Rasavad*, *Bhavika* differs in respect of the form of cognition too. *Rasavad* implies the presentation of that *Rasa* which happens to be subordinate to another *Rasa*. In this cognition, neither there is any reference to the temporal and spatial distinctions nor the cognized is known to be different from the cognition. This is in the words of Ruyyaka साधारण्येन प्रतीति as distinct from तादस्थ्यप्रतीति in *Bhavika*. This universalized cognition is the result of हृदयसंवाद or the correspondence of heart to the aesthetic object. And the form of cognition can be represented simply as 'I' or अहम्. This is like the experience at the state of परमाद्वैत or supra-monism where 'this' merges into 'I.' Thus while the cognition of *Rasavad* involves no distinctions, that of *Bhavika* does. *Bhavika*-cognition refers to the past and the future. Here the cognizer is conscious of the distinctions of the subject, object and the process of knowledge although he regards them essentially non-different. The *Bhavika*-cognition can be represented as 'I know this' इदमहं जानामि. Here also 'I' is the substratum of the 'this', because ultimately 'this' or इदम् is the manifestation

of 'I' or अहम् to be explicit *Bhavika* represents the objective apprehension of the events which are poet's creation and therefore ultimately rest in the poet. Ruyyaka calls it तादस्थ्येन प्रतीति which his commentator Jayaratha explains as 'इदमहं जानामीति सामानधिकरण्येन प्रतीति.' This cognition resembles the experience of the subjects who belong to the *Isvara* category of *Saiva* system and who are technically called *vidyeswaras*. It follows from this that speaking in philosophical terms of *Saivamonism*, Rasavad apprehends or cognizes 'I'; स्वभावोक्ति vividly represents 'this' and *Bhavika* is the cognition of 'I this' or अहमिदम् perhaps evenly balanced. The following example aptly illustrates the *Bhavika*

दर्भाकुरेण चरणः क्षत इत्यकाण्डे  
तन्वी स्थिता कतिचिदेव पदानिगत्वा ।  
आसीद्विवृत्तवदना च विमोचयन्ती  
शाखासु बल्कलमसक्तमपि द्रुमाणाम् ॥

Here *Dusyanta* narrates to his companion *Vidusaka* the love-sweet actions of his cherished one. Such as, the foot being pricked by Darbha sprouts. The event is past but *Dusyanta's* emotionally ornate representation makes them live again. *Vidusaka's* reaction to it is quite appropriate.

किदं तु उबवणं तपोवणं ति पेक्खामि

Here the use of पेक्खामि (I perceive) is very significant. It represents the form of cognition that arises from the vivid description of the past and the future.



# VALMIKI AND THE ORIGIN OF POETRY.

BY

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I. The Sanskrit term 'Kavi' changed its meaning in course of time as another similar word 'Vates' did. Speaking of the latter term and its signification through the process of development Carlyle<sup>1</sup> says, "We take him (*i.e.*, Vates) first for a God, then for one God inspired; and now in the next stage of it, his most miraculous word gains from us only the recognition that he is a poet." Similar changes took place in the denotation of the word 'Kavi' as well. It stood for God himself in cases like Bhagavad Gita . viii-9<sup>2</sup> but represented only a sage in instances such as Katha Upanishad III. 14<sup>3</sup> and finally fixed itself in the general usage as a name for a Poet. All these three probably are derived from the same definition of the term 'Kavayah Kranta Darsinah.' It stood for the All-seeing God and gradually extended to the Far-seeing sage and then finally to the Better-seeing poet. At that stage, the derivation got a second line of defence from the root 'Kavi' *i.e.* to describe and thus fixed the term firmly in the denotation of a poet who is one who saw deep 'into the inmost heart of the thing, detected the inmost mystery of it'<sup>4</sup> and described the experience in words in such a way as to infect<sup>5</sup> the hearers. Hemachandra<sup>6</sup> quotes the following stanzas as from Bhatta Tauta to the same effect:

नानृषिः कविरित्युक्तं ऋषिश्च किल दर्शनात् ।

विविन्नभावधम शितत्वप्रख्या च दर्शनम् ॥

स तत्त्वदर्शनादेव शास्त्रेषु पठितः कविः ।

दर्शनाद्वर्णनाच्चाय रुढा लोके कविश्रुतिः ॥

- 
1. 'Hero as a poet.'
  2. कविं पुराणमनुशासितार मणोरणीयांसमनुस्मरेद्यः ।  
सर्वस्य धातारमचिन्त्यरूपमादित्यवर्णं तमसः परस्तात् ॥
  3. उत्तिष्ठत जाग्रत प्राप्य वरान्निबोधत सुरस्य धारा निशिता दुरत्यया दुर्गं पथस्तत्कवयो वदन्ति (कठ. उप.)
  4. Carlyle's 'Hero as a poet.'
  5. 'Art is a human activity consisting in this, that one man consciously by means of external signs, hands on to others feelings he has lived through, and that others are *infected* by these feelings and also experience them;' Tolstoy's 'What is Art.' Poet is an Artist in words.
  6. In his 'Kavyanusasana' ref. Kane's 'History of Sanskrit Poetics' 1951. Ed. P. 211.

तथा हि दर्शने स्वेच्छे नित्येऽप्यादिकवेर्मुनिः ।

नोदिता कविता लोके यावज्जाता न वर्णना ॥<sup>7</sup>

II. Valmiki was, thus, the First Poet and poetry started with the well known stanza which issued forth spontaneously from his heart when he was completely possessed by the emotion of sorrow (Soka); it ran as follows:

मा निषाद प्रतिष्ठां त्वमगमः      तिः समाः ।

यत्क्रौंचमियुनादेकमवधीः काममोहितम् ॥

The whole scene of the origin of poetry was described very graphically and beautifully in chapter II of the *Balakanda* of Valmiki. Valmiki, one day asked *Narada*, the World traveller, if there was in the World at that time<sup>8</sup> any man<sup>9</sup> who was really great and noble. Thereupon *Narada* narrated the story of Rama who had by then endured all his sufferings and came out triumphant in the ordeal of life and was ruling his country in peace, prosperity and tranquility.<sup>10</sup> There ends the first chapter and the second chapter presents before us Valmiki, who was very much impressed by the story, leaving for ablution, after the departure of *Narada*, in solemn silence, probably contemplating<sup>11</sup> upon the sublime theme which was reflecting in his clear heart<sup>12</sup> with ever increasing brilliance. He reached the *Tamasa* river and looked at its still and clear waters, as clear as a pure heart, and pointed it out to his sisya who followed him. He took the garments from his hands, still in silence (*Niyatendriyah*-2. 8), and probably wearing them glanced at the wide green garden around. He saw there a couple of birds flying about unafraid and in full freedom making sweet and melodious notes. The green scenery the sweet notes and the clear waters conjured up a beautiful sight which vibrated in unison with his serene mind and melted into one single harmony, only to be suddenly broken by the cruel arrow of the wicked hunter. In an instant the male bird fell down and was fluttering in blood, the female spouse was

7. One who is not a 'Rishi' is not called a 'Kavi' and one becomes a 'Rishi' by insight. Insight is the detection of the essence of a thing and on account of such insight alone one is called a 'Kavi' in the *Sastras*. But thereafter the application of the term 'Kavi' got fixed in the general usage to one who not only had the insight but also described. That is why though the Muni, the First Poet (*i.e.*, *Valmeeki*) had the pure and eternal insight, poetry did not arise in the World till the origin of description (A free translation).

8. *Bala* 1.2.

9. *Bala* 1.5.

10. Note that *Narada* uses 'past tense' till the coronation and thereafter 'future tense' as follows—*Rajyam Punaravaptavan*. *Bala* 1.89 and *Brahmalokam Prayasyati*. *Bala* 1.95.

11. Here in the first lines he was described as 'Muni' which may mean either a silent one (*Maunam*) or a contemplating one (*Mananam*).

12. *Valmeeki* himself significantly described the clear waters of *Tamasa* as *Prasannambu san manushya mano yadha* (*Bala* 2.5.)

hovering above it with shrieks of agony. What a contrast, the scene was abruptly changed from the ethereal sky to the dusty ground, the green foliage was replaced by the horrible blood and the melodious notes turned into piteous shrieks. It was all before his very eye,<sup>13</sup> and gave a rude shock to the mind of the Seer which was enjoying all the while a trance-like state. It was a challenge. *Valmeeki* took it up, realised the sorrow of the female bird (*Karuna vedivat* Sl. 14) and involuntarily sympathized with it (*Risher dharmatmanas tasya Karunyam samapadyata* sl. 13. Here '*dharmatmanah*' signifies '*samanadharmatva*'). And that very sympathy flowed out in the form of sloka<sup>14</sup> Then it was that he became a Poet.<sup>15</sup>

III. Dr. Kunhan Raja writing about this situation in the Andhra University College Magazine of the year 1956—57 says "This verse is one of the most frequently quoted ones in Sanskrit literary criticism; all repeat the verse and say that pity and remorse flowed out of the poet in the form of the poetry. I have not seen an analysis and critical examination of the situation described here in any place where the point has been raised. I have asked many people who are ardent admirers and students of the Ramayana. I have not been able to get any answer, to say nothing of a satisfactory explanation. All say the same thing that is seen in all the books." I have quoted this in extenso only to show the Doctor's way of approach. Anandevardhana alluded to this situation in his '*Dhwanyaloka*' and thereafter *Rajasekhara* referred to it in his '*Kavyamimamsa*.' Abhinavagupta in his '*Lochana*' did really analyse and critically examine the situation. In view of the statement of *Rajasekhara* which conflicts with the Ramayana itself an incorrect reading was carried into the *Lochana* and two different lines of explanation were started; one on the basis of *Rajasekhara* and the other on the basis of Ramayana, as for instance that of Sri Kane in his 'History of Sanskrit poetics,' that of Sri Mahadeva Sastri in his notes to the Chowkhamba Ed. of 'the *Dhwanyaloka*,' that of Sri Badarinadha Sarma in his Deedhiti commentary on '*Dhwanyaloka*' and that of Sri *Vedala Tiruvengatachari* in his preface to his Telugu translation of 'the *Dhwanyaloka*.' Besides these, the Govindarajeeya and

13. Tasya pasyatah. *Bal.* 2.10. Probably the description of the bird there as '*Dvijam*' in Sl. 13 is also significant in that it gives '*samanadharmatva*' to *Valmeeki* who is also called '*Dvijah*' in Sl. 14. That is, '*Sahrudayatva—Samanahrudayatva*' which is the primary condition for any appreciation. See *Locana* on *Dhw.* I. 4. Vr. '*Sahrudaya hrudaya samvada balatat* etc.'

14. Brahma says later on in the same ch. '*Pravritteyam Sarasvatee*' Sl. 31 *Pravritta—स्वयमेवागता वरेति स्वारसिकतया प्रवृत्ता सरस्वती । सृगताविति वातोरुत्पन्नस्सरश्शब्दः प्रवाहे वर्तते सरोऽस्यास्तीति सरस्वती तेनानर्गलप्रवाहतया सर्वतोमुखत्वमुक्तम् ।* (Govindarajeeya *vyakhya*). See also *Champu Ramayana Bala* 6—'*Nissasara Sarasvatee*.'

15. He was called '*Mahapragnya*' in Sl. 17 and *Amarakosa* reads '*Pragnya*' as one of the synonyms for '*Kavi*.'

Tilaka *vyakhyas* on the Ramayana itself had something to say on this.<sup>16</sup> In spite of all these if it is to be said that no analysis or critical examination of this situation was ever made, I feel that there must be something wrong somewhere.

IV. The 1st chapter of 'Dhwanyaloka' starts the theory that Dhvani is the soul of poetry (in *Karika-1*) distinguishes the meaning into two types, one that is expressed (which includes the indicated as well) and the other that is suggested, (*Karika-2*) says that the various types of the expressed meaning such as the simile etc., are already elucidated by others and therefore are not treated of by him, (*Karika-3*), informs that the suggestion is different from them as the beauty of a damsel is distinct from the various limbs and that it is to be found only in the words of great poets (*Karika-4*) and concludes by saying that meaning alone is the soul of poetry adding that the sorrow of the First Poet arising from the separation of the couple of the *Kraunca* birds transformed itself into the Sloka (*Karika-5*<sup>17</sup>). Then the Vritti thereon runs as follows—"विविध वाच्यवाचकचरचनाप्रपञ्चचारुणः काव्यस्य स एवार्थस्सारभूतः । तथा चादिकवेर्वाल्मीकेः निहतसहचरीविरहकातरकौञ्चक्रन्दजनितः शोक एव श्लोकतया परिणतः । शोको हि करुणस्थायिभावः । प्रतीयमानस्य चान्यभेददर्शनेऽपि रस नैवोपलक्षणं प्राधान्यात्" Of this the underlined portion of the Vritti is the one with which we are now concerned. This is the reading of the Chawkhamba Edition of 1940. The Nirnayasagar Edition gives the reading 'Sannihita' for 'Nihata.' Nihata means severely hit or shot down and Sannihita means nearby. 'The Lochana' on that portion reads<sup>18</sup>—

शोक इति । कौञ्चद्वन्द्ववियोगेन सहचरीहननोद्भूतेन.....तावन्नैवेवमिति ।.....  
निहतसहचरोति विभाव उक्तः.....चर्वणायामुपयुज्यते ।

(Locana page 27, 28 Nirnayasagara Ed. 1928).

The whole of the relevant portion of 'the Lochana' has been extracted here because it contains not only an analysis and critical examination of the situation and an explanation quite satisfactory to all rational enquiry and completely fitting in with the Rasa Theory, but also the seeds of the subsequent tangle of controversies. Before we try to unravel them we must have this whole passage before us for easy reference hereafter.

V. Anandavardhana flourished about A.D. 850 and Abhinavagupta about A.D. 1000. In between them came *Rajasekhara* who was assigned to about A.D. 900.<sup>19</sup> He says about the middle of the Ch. 3 of his 'Kavya-

16. I have also collaterally adverted to it in my Article entitled 'Dandi and his school' published in the July-December 1954 issue of the Journal of Sri Venkateswara Oriental Institute, Tirupati. There I adopted the Reading 'Sannihita'; but on a further Consideration I now feel 'Nihata' is the most appropriate reading.

17. I. 5.

18. All the extracts from 'the *Dhwanyaloka*' and 'the *Locana*' are from the Chaw. Ed. 1940.

19. For these dates see Kane's 'History of Sanskrit poetics.'

*mimamsa*—अनुप्रेषितश्च त तया (i.e. by Saraswati) निषादनिहतसहचरीकं क्रीञ्चयुवानं कर्णकैकरया गिराक्रन्दन्तमुदीक्ष्य शोकवान् श्लोकमुज्जगाद—मानिषादेति । etc.<sup>20</sup> The Editors of 'the Kavyamimamsa' in the Gaekwad Oriental Series Ed. 1934 as well as Sri Kane in his 'History of Sanskrit poetics' notice the deviation made by *Rajasekhara* here from the original Ramayana text according to which it was the male bird that was killed and it was the female bird that cried.<sup>21</sup>

VI. Sri Kane argues<sup>22</sup> for the position of *Rajasekhara* for the reasons that it suggests the story of Rama, Sita's abduction being something amounting to her being dead to him and his consequent lamentations and that the wording 'Sannihita' of the vritti and '*Sahacareehananodbhutena*' of 'the Locana' also supports it. Sri Mahadeva Sastri in a foot note in the Chawkhamba Edn. of 'the *Dhwanyaloka*' points out that 'Nihata' is the reading that is generally found in the copies and accepts it but on the strength of '*Sahacareehananodbhutena*' and 'Nihata *Sahacaree* etc.' supports the killing of the female bird corresponding with the abduction of Sita in the main story as does Sri Kane. Sri *Vedala Tiruvengatachari* accepts the reading 'Sannihita' on the basis of the statement of Ramayana 'Tasya Pasyatah' (before his very eye Bal. 2. 10), but corrects 'the Lochana' as '*Sahacarahananodbhutena*' and makes it agree with the text of Ramayana. Sri *Badareenadha Sarma* in his *Deedhiti* commentary (Chawkhamba ed. of 1937) reads the Vritti as 'Nihata *sahacara* Viraha *Katara Krauncya* Kranda janitah to bring it into complete agreement with the Ramayana but Sri *Tiruvengalachari* adjusts it without any alteration by explaining the *samasa* as 'Viraha *Katara Krauncam prati (Krauncyah) akrandanam*' i.e. the cry of the (female bird) for the male bird which was despairing at the separation. This explanation is quite alright as it is in full agreement with the Ramayana text as well as the spirit of 'the Lochana.' The stanza of *Valmeeki* himself definitely points out that the male bird which was killed was blind with passion (*Kama mohitam*. S.1 15). This is further supported by the Bhoja's 'Ramayana Champu'<sup>23</sup> as is pointed out by Sri *Badarinadha Sarma*. If it was killed when its passion as yet was not satisfied it would naturally be very much despaired at the unexpected separation. And then 'the Locana' itself indicates the proper division of the *samasa* when it says 'Nihata *sahacareeti vibhava* uktah. *Akrandita sabdenanubhavah*. 'Iti' stands for the rest of the words ending with '*Kraunca*' as '*Akrandita*'

20. Seeing the Male *Kraunca* whose female spouse was severely hit (shot down) by the *Nishada* and who was piteously crying etc.

21. तस्मात्तु मिथुनादिकं पुमांस पापनिश्चयः ।

जघान वैरनिलयो निषादस्तस्य पश्यतः ॥

तं शोणितपरीताङ्गं वेष्टमानं महीतले ।

भार्या तु निहतं दृष्ट्वा रुराव कर्णां गिरम् ॥ Bala 2. 10, 11.

22. 'History of Sanskrit Poetics' 1951 Ed. P. 349 F. N.

23. Bala. 6.

starts the next sentence. In view of this we must accept that there crept into the earlier portion of 'the Lochana' an erroneous reading in the form of 'Sahacareehanana' for 'Sahacarahana'.

VII. Then let us see which of the two readings, namely, 'Nihata' and 'Sannihita' is appropriate. As already stated above Sri Mahadeva Sastri pointed out that 'Nihata' is the reading generally found in the copies. Apart from that there are other reasons also for its acceptance. If we accept 'Sannihita' there will be no word in the *Vritti* or even in the *Karika* to correspond to the words 'hanana' and 'nihata' used in 'the Locana.'<sup>24</sup> The *Ramayana* also says 'Bharya tu nihatam drustva rurava Karunam giram' (Bala. 2. 11) and 'Tada tu tam dvijam drustva nishedana nipatitam etc.' (sl. 13). The cursing sloka itself uses the word 'Avadheeh.' Besides all these one very important fact may be noticed here. Anandavardhana says that Valmiki felt *Karuna* at the situation, but not *Srungara*. *Soka* is the *sthayibhava* of *Karuna* whereas *Rati* is the *Sthayi* of *Srungara*. In *Vipralambha* form, *Srungara* may resemble *Karuna* to a certain extent but still is easily distinguishable as it is 'sapeksha bhava' whereas *soka* is 'nirapekshabhava.' However long or severe the separation may be it would give rise only to *Rati* as long as the possibility of reunion is not negated. Thus the only word is the *Vritti* that definitely marks out the feeling that is generated to be *Soka* and not *Rati* is 'Nihata.' That is the meaning of 'the Locana' which runs—सहचरहननोद्भूतेन साहचर्यध्वं सनेनोत्थितो यश्शोकः स्थायिभावो निरपेक्षभावत्वात् विप्रलम्भशृंगरोचितस्थायिभावादित्य एव । etc.' So it is quite definite that the reading 'Nihata' is most appropriate, and the passage in the *Vritti* as so read would mean that the sorrow felt by Valmiki at the wailing of the female bird for the male bird which is shot down and is despaired at the separation has transformed itself into the poetic utterance that emerged spontaneously. It is real poetry as being a "spontaneous overflow of powerful feeling."<sup>25</sup>

VIII. But then how are we to reconcile it with the main story if reconciliation is at all necessary. Sri Madhusudana Misra in the course of his commentary on 'the Kavyamimamsa' (Chawkhamba Ed. of 1934) says—*Bhagavan Rama eva nishada rupena pasyato muneh puratas tam anadrutya Kraunca raksho visesham jaghana*—i.e., Rama himself in the guise of *Nishada* killed the *Kraunca* a kind of *rakshasa* before the eyes of Valmiki.<sup>26</sup> Sri Badarinatha Sarma also says in his 'Deedhiti,' commentary on 'Dhwanyaloka,'

24. *Sahacarahananodbhutena* etc. and *Nihatasahacareeti Vibhava* uktah.

25. Wordsworth—in the preface to the 'Lyrical Ballads.'

Also compare 'the Locana'—*Akrutakatayaivavesavasat Samucita sabdacchando vruttadi niyantrita slokarupatam praptah*. Already quoted in extenso above. Also, *Rasapari-purna kumbho-ccaalnavat cittavrittinishyanda svabhava* etc.

26. Tilaka *Vyakhya* quotes from Skanda some stanzas to the same effect.

that this incident corresponds with the killing of Ravana.<sup>27</sup> The text of Ramayana itself supports this conclusion as it calls itself '*Raghuvaracaritam*' or '*Dasasirasasca Vadham*' (*Bala*. 2. 43). Besides this Govindaraja in his commentary on Ramayana identifies *Rama* with '*Nishada*' but only read-just '*Ma*' by detaching it from the verb '*Agamah*' and adding it at the beginning of the word '*Nishada*' to make a compound of both reading '*Manishada*' to mean, according to him, the Abode of Lakshmi (*Lakshminivasa*). But anyway a reading of the passage of '*the Dhwanyaloka*' would show that according to Anandavardhana the principal theme here is *Rasadhvani* in the form of *Karuna* and not *Vastudhvani* in the form of a suggestion of the story of Rama nor even *Alankaradhvani* such as a suggestion of *Sleshalankara*. If that is accepted there will be no need for any attempt to 'reconcile.'

IX. Regarding this stanza the Doctor's dilemma is this: "The verse as it stands is uttered to the hunter who perpetrated that heinous crime from the point of view of a poet. As for the hunter himself, he was following his profession. It is as meaningless to condemn a hunter for hunting, as it is to condemn modern science that deals with material phenomena for being materialistic. So, on the face of it, what is found in the verse is a misplaced irascibility and not an effusion of poetic imagination. If what is prominent in the verse were pity and remorse, the object of such pity and remorse is the female bird that had been bereaved, and what is appropriate in the context is the utterance of some words of condolence, some elegy, and that must be addressed to the female bird." Diagnosing such an element of unsoundness here, which does not, of course, really exist, the Doctor starts to cure it by recommending a sort of psychological treatment by way of a change of outlook. He, propounds his new theory that the sloka was addressed to the female bird itself though it looks as if addressed to the hunter and concludes by saying "Thus what is said is one thing and what is understood is another thing; and this is what is called suggestion." Of course it is a grand theory of 'suggestion'! But the context on which he relies for taking the stanza as addressed to the female bird is never so understood by anybody nor can it lead to such a conclusion. The Ramayana *Bala* 2. 14 runs thus—

ततः करुणवेदित्वादधर्मोऽयमिति द्विजः ।

निशाम्य रुदतीं क्रौञ्चमिदं . . . ति ॥

Here '*Kraunceem*' is the object of the verb '*nisamya*' but not '*abraveet*'; it means 'beholding the crying *Kraunci* etc.

X. Now, we shall see if there is any real difficulty to be solved. '*Dhwanyaloka*' establishes the 'suggestion' in *Karika* 4 of Ch. 1 and concludes by saying that it is the soul of poetry (*Kavyasyatma sa evardhah*) in *Karika* 5. This is the, *Siddhanta* which is proposed in the form of a *Pratijna* in *Karika* 1.

27. निषादकृत क्रौञ्च घातस्यैव सिद्धे तत्समाशिरस्कृतया मतिमाह्वया श्रीरामचरितरत्नक-  
द्वितीयार्धेऽपि रावणवधस्यैव प्रसिद्धेश्च ॥

The rest of the *Karika* 5 refers to another important fact. It says that *Soka* has transformed into *Sloka*. This is the process by which emotion transforms into the verbal expression, it is the emergence of poetry; whereas the appreciation of poetry is a counter process by which the verbal expression rekindles the emotion in the audience. The one is a poet and the other is a *Sahrudaya*. Bhatta Tauta, the Guru of Abhinava Gupta, is credited with the statement that the poet, the hero and the hearer have a similar experience.<sup>28</sup> Unless the mind is similarly attuned it cannot vibrate in sympathy with the presented. Read the last sentence of the passage from 'The Locana' given in full above<sup>29</sup> and the use of the word '*Samvada*' generally is describing *Rasasvada*. This is what is hinted at by the great poet Kalidasa when he said:

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्  
पर्युत्सुको भवतियत्सुखितोऽपि जन्तुः ।

तच्चेतसा स्मरति नूनमबोधपूर्वं

भावस्थिराणि जननान्तरसौहृदानि ॥ (Ab. Sak. V. 2).

Thus the poet as well as the hearer must have latent propensities in them for similar feelings and emotions if they are to be affected by them when presented or represented. But the difference between a poet and a *sahrudaya* lies in this, namely, that the poet is susceptible to the situations presented that is to say actually present; whereas the *Sahrudaya* cannot react unless the situations are represented in a modified form with a re-arranged focus. In other words a poet can take the suggestion from even raw *Loukika* incidents but a *Sahrudaya* requires an *Alankika* transformation of the situation before he can appreciate it. The poet Valmiki reacted to the real situation (as opposed to an artistic recreation) and that is what is explained by Abhinava Gupta in his 'Locana.' The male bird that was shot down and was agonising at the separation with its spouse was the *vibhava* and the wailing of the female bird was the *Anubhava* which stimulated the sympathy latent in Valmiki to a state of Relishability<sup>30</sup> to a state of exuberance when it ran out of his heart, as from an overfilled pot, involuntarily, when the Poet was absorbed in his emotional frenzy, in an appropriate metrical form.<sup>31</sup> So, did arise poetry! So Valmiki qualified himself to be called a poet!

28. *Nayakasya* Kaveh srotuh *samanonubhava-statah*. Locana on Dhv. I. 6 Vr. cited it (P. 92 of the Chawkhamba, Ed).

29. Also see the two following statements from 'the Locana' elsewhere. (Loc. on Dhv. I, 4 Vr.) (Loc. on Dhv. T. 4 Vr. at a later place).

30. निहत सहचारीति विभाव उक्तः । आक्रन्दितशब्देनानुभावः जनित इति चर्वणगोचर-त्वेनेति शेषः ।

31. See from *Krauncadvanda* viyogena *sahacarahananodbhutena* *sahacarya* dhvamsanenot-dhito etc. to *Naca* duhkha of the Passage from *santaptasyaishadaseti*—'Lochana'



# DAKSA SIVASAHASRANAMA STOTRA

## A MYTHOLOGICAL STUDY

BY

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*Daksa Sivasahasranama Stotra* is a part of *Santiparva* (M. B. Ch. 284). Its 1008 verses<sup>1</sup> cover 136 verses.<sup>2</sup> One verse (No. 68) refers to the promise of *Bhisma* to recite these names to *Yudhisthira*. 113 verses are devoted to these one thousand epithets<sup>3</sup>. 7 verses are devoted to the remarks of appeased *Siva*<sup>4</sup> and 2 verses, viz., 181 and 191 refer to the appearance and the disappearance of *Siva* respectively. The efficacy of this Stotra is described in 12 verses, viz., 192—203.

It is believed that *Daksa* performed a sacrifice<sup>5</sup> for *Visnu*<sup>6</sup> in which all deities<sup>7</sup> except *Siva* were invited<sup>8</sup>. Instigated by *Uma*,<sup>9</sup> *Siva* sent *Virabhadra*,<sup>10</sup> assisted by *Bhadrakali*,<sup>11</sup> and others,<sup>12</sup> who destroyed it<sup>13</sup>. According to other sources *Siva's* first wife *Sati* proceeded to her father's home on this occasion against the advice of her husband. *Daksa* ill-treated her and abused her lord in her presence. Incensed at this bad taste on the part of her father, she gave up her life there and then<sup>14</sup> after invoking the wrath of *Siva* to destroy this sacrifice<sup>15</sup>. On learning about this mishap *Siva's* followers des-

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N.B.—Citations in verse numbers (*i.e.*, 10, 100 etc.) only are taken from Ch. 204 of *Santi Parvam*, *Mahabharata* (Gita Press edition.)

1. verse 66.
2. verses 68—203. This stotra with some slight variations is found in *Brahma Purana* Ch. 40 verses 2—100.
3. verses 69—180.
4. verses 182—190.
5. verse 3. The *Mahabharata* version of this story is found in *Brahma Purana* also (See *Sanksipta Brahma Purana*: Gita Press edn. pp. 336—38).
6. verse 6.
7. verses 4—11.
8. verses 20—21.
9. verses 23, 27.
10. cf. verse 53; *Bhagavata Purana* (Gita Press edn.), IV/5/2—4.
11. cf. verse 54.
12. cf. verse 37.
13. verses 40—48. See also *Drona Parvam* 202/53.
14. *Bhagavata* Part IV Chapters 2—3.
15. *Sanksipta Padma Purana* (Gita Press edn.) p. 54.

troyed the sacrifice.<sup>16</sup> God *Savita* lost his arm,<sup>17</sup> *Pusa* his teeth<sup>18</sup>, *Bhaga* his eyes<sup>19</sup> and *Bhrigu* his moustaches and heard.<sup>20</sup> The sacrifice assumed the form of a deer and ran to and fro for safety<sup>21</sup> till it lodged itself in the belly of dead *Sati*.<sup>22</sup> To propitiate *Siva*, *Daksa* sang the prayer under study and succeeded in appeasing his son-in-law.

### Time of the Stotra

As the evolution of the *Saivaite* mythology has not been yet studied and the time of its various links is not yet to be fixed, the exploits of *Siva* mentioned in this Stotra cannot help us in any way for determining its time. So we have to depend on clues other than those which refer to *Siva-Lila*. They are

- (a) the absence of any association of crescent with *Siva*;
- (b) the absence of any phallic attribute with reference to *Siva*;
- (c) the reference to *Krsna* and his childhood

(a) As already pointed out by me elsewhere no crescent-adorned anthropomorphic or aniconic representation of *Siva* of the period earlier than V cen. A. D. has yet been discovered. Crescent has been found on *Siva's* images after V cen. A. D. So the Stotra in hand which does not refer to crescent as the crown of *Siva's* matted locks should belong to the period earlier than V cen. A. D.

(b) It is well-known that *Siva-lingam* (baetylic stones) and *Sisnalingam* (phallic stones) simply co-existed in Indus Valley civilization days; they had not coalesced into each other by that time. The concept of a luminous fire-pillar emerging between quarrelling *Visnu* and *Brahma* was the first step in the direction of the phallization of the *Siva-lingam*, i.e., to merge the *Siva-lingam* into *Sisna-lingam*. Next came *Skanda Purana* wherein *Siva* was described as 'one who rested on the upper end of a bamboo stick.'<sup>23</sup> This is but one step to *Siva* being described outright as 'Phallus.' The *Saivaite* pillar of Candragupta *Vikramaditya* at *Mathura* bearing trident on its upper end, according to me, is prior to *Skanda P.* in time. The fire-pillar concept of *Siva* is found in the reliefs of *Dasavatara* (cave) Temple and *Kailasa* Temple, Ellora. They, according to me, belong to the II quarter and the III quarter

16. *Ibid.*, p. 55; *Bhagavata* IV/5/14-24.

17. *Saṃskṛta Parva* 15/22.

18. *Drona* p. 202/59; *Saṃskṛta* p. 18/16. See also verse 143.

19. *Drona* p. 202/47; *Harivamsa*: III/32/24.

20. *Bhagavata*, IV/5/19.

21. *Saṃskṛta* p. 18/13; *Harivamsa*: III/32/24.

22. *Kalika Purana* (Ch. 17) quoted in *Journal Oriental Research*, Madras XII/4/344. *Harivamsa* (III/32/25-28) also holds that the Sacrifice ran for protection to *Brahma* in the guise of a deer, who fixed it in the sky and to this day it stands as a constellation in the sky. *Saṃskṛta Parva* (18/14) says that the Sacrifice of itself fled to the sky and to this day can be seen there chased by *Siva*.

23. *Saṃskṛta Skanda Purana* (Gita Press ed.), p. 798.

of III cen. A. D. respectively.<sup>24</sup> So the absence of any reference to *Siva* as 'fire-pillar' in this Stotra suggests that its time should be fixed somewhere before III cen. A. D.

(c) Out of the deities included in the list of the ten-incarnations of *Visnu*, only *Kṛṣṇa* is referred to in this Stotra as *Govinda*.<sup>25</sup> And again, all these references speak about the activities of *Balagovinda* only. In *Dasavatara* and *Kailasa* are found reliefs depicting the scenes of *Govardhana-lifting*<sup>26</sup> and *Kaliya Defeat*<sup>27</sup> only. In other words, both these monuments depict *Balagovinda's* 'lilas' only. However, in both these buildings three other incarnations of *Visnu*, viz., *Varaha*, *Nṛsimha* and *Vamana* are also found. Though the story of *Ramayana* without *Uttarakanda* is carved in 8 registers on the western side of the plinth of *Kailasa*, *Rama* is depicted only as devotee of *Siva*,<sup>28</sup> not as an incarnation of *Visnu*. *Rama* was deified and included in the list of the incarnations of *Visnu* in the beginning of IV cen. A. D.,<sup>29</sup> *Vamana* in the beginning of III or the end of II cen. A. D., *Nṛsimha* in the first half of II or the second half of I cen. A. D. and *Varaha* in the first half of I cen. A. D. or the second half of I cen. B. C.<sup>30</sup> Though *Kṛṣṇa* is referred to in *Artha-sastra*,<sup>31</sup> I feel he would have been accepted as an incarnation of *Visnu* in or about II cen. B. C. The absence of any reference to *Varaha* and the presence of *Kṛṣṇa* in this Stotra suggests that it might have been composed in the period before II half of I cen. B. C. preferably either about the end of II or the beginning of I cen. B. C.

#### Analysis of the epithets:—

The epithets used in this Stotra can be broadly classified under the following groups, viz.,

- (a) General;
- (b) Specifically descriptive of *Siva's* person; and
- (c) Those referring to *Kṛṣṇa* and *Brahma*.

In their turn each group can be subdivided in several items.

#### Group A: General

- (1) Those which can be explained in the light of *Vedantic* philosophy:—

*Sarvamavṛta* (71); *Sarva* (77); *Nitya* (77); *Sarvaya* (84); *Sarvabhaksaya* (84); *Sarvabhutantarātma* (84); *Pāncalaya* (98); *Satya* (145); *Dhruva* (145), etc.

24. Tiwari, op. cit., p. 19.

25. verse 151.

26. Kailasa Temple, Northern Verandah: from east to west, Relief No. 6. *Dasavatara* Northern verandah: from east to west, Relief No. 1.

27. Kailasa Temple, Northern verandah: from east to west, Relief No. 10.

28. Kailasa Temple, Southern verandah: from west to east, Relief No. 10.

29. Tiwari, op. cit., p. 14.

30. Tiwari: *Garuda Purana—A Mythological Study* (Poona Orientalist, XXIII/3-4/36).

31. *Arthasastra* Bk. XIV Ch. 3.

(2) Those which refer to the (a) Vedas and the (b) Vedic gods:—

(a) *Sama* (120); *Yajur* (121); *Rg* (121); *Caturveda* (141)

(b) *Rudra* (77, 97); *Surya* (81); *Suryamala* (81); *Meghavarta* (115); *Pavana* (116); *Indra* (132); *Yama* (132); *Varuna* (132); *Kubera* (132); *Agni* (132); *Citrabhanu* (132); *Maruprati* (155); *Sakra* (157).

(3) Those which speak of the sacrifice, its rituals and accessories: *Hotra* (85, 133); *Mantra* (85), *Huta* (101); *Prahuta* (101); *Yagnavaha* (102); *Sat Karmatusta* (106); *Triakarmnirata* (106); *Ghusasya* (107); *Ahuti* (121); *Gayatri* (130); *Onkara* (132); *Hota* (133); *Homya* (133); *Huta* (133); *Caturhotra-pravartaka* (141); *Svaha* (144); *Svadha* (144); *Vasta* (144); *Namaskara* (144); *Diksita* (147).

(4) General epithets applicable to any (or all) deity (deities);—

(a) Position

*Varistha* (94); *Varaya* (94); *Jyestha* (89); *Srestha* (89)

(b) Nature

*Siva* (81, 96); *Santa* (96); *Santatama* (96); *Ksudralubdha* (97); *Samasama* (98), *Taraya* (101); *Ksanta* (147)

(c) Size

*Sarvatah Panipadanta* (70); *Sarvatoksisromukha* (70); *Sarvatah Ksrutim* (71); *Sarvamavrtiya* (71); *Mahamurti* (74); *Samudrambarasannitha* (74).

(d) Might

*Canda* (79, 143), *Ugra* (90), *Vibhisana* (91), *Bhisma* (91) *Ghorarupa* (96), *Ghoraghoratara* (96), *Vajrasanghata* (111), *Sarvaghna* (112), *Mahabala* (113), *Chetta* (127), *Bhetta* (127), *Praharta* (127), *Kali* (138), *Candadhara* (150), *Andanasana* (155).

(e) Function

*Varadayaka* (77), *Dandina* (82), *Samasama* (100), *Taraka* (101, 104), *Tapyayatapana* (102).

(f) Liberality

*Varadaya* (94), *Varativarada* (94), *Samvibhagapriya* (97), *Sarvada* (112)

(5) Those which refer to (a) Time, (b) Directions, and (c) Planets and other heavenly bodies: *Vrsaya* (93), *Pacapaca* (93), *Chayayatapana* (95), *Ksana* (108), *Candravarta* (115), *Yugavarta* (115, 147), *Samvatsara* (123), *Rtu* (123), *Masa* (123), *Masardha* (123), *Yuga* (123), *Nimesa* (123), *Kasta* (123), *Nak-satra* (123), *Graha* (123), *Kala* (123), *Suryacandragrahana* (132), *Caturyuga* (141).

By corollary, *Siva* is called *Kalanatha* (89), *Mahakala* (113), *Kala* (129, 129), *Mrtiyu* (139).

(b) *Isana* (111), *Disa* (174), *Vidisa* (174).

(c) *Rahu* (32, 168), *Tarakamaya* (1444), *Bhur Bhuva Sva* etc., (146), *Sampravartaka* (147).

(6) Those which refer to *Samkhya* philosophy and its originator:—

*Samkhya* (120), *Samkhya Mukhya* (109), *Samkhya Pravartaka* (109)

(7) Those which refer to (a) age and (b) sex:—

(a) *Bala* (157), *Yuva* (157), *Sthavira* (157)

(b) *Stri* (157), *Purusa* (157), *Napunsaka* (157)

(8) Those which refer to *Varnas*:—

*Brahmana* (122), *Ksatriya* (122), *Vaisya* (122), *Sudra* (122).

By corollary, *Siva* is also called *Caturksamyaneeta* (141), *Caturvarnyakara* (141)

(9) Those which refer to (a) Flora and (b) Fauna:—

(a) *Kakuda* (124), *Latapallava* (128), *Vrkasyamula* (172), *Valya* (129), *Puspaprada* (129), *Phala* (129), *Ausadha* (129)

(b) Aqatic creatures:—

*Matsya* (138), *Jalacara* (138), *Jalya* (138)

(c) Birds

*Sakuni* (149)

(d) Animals

*Pasu* (129), *Sasa* (153)

(e) Snakes

*Ananta* (124), *Sesanaga* (149), *Nagendra* (157).

(10) Those which refer to (a) animate and (b) inanimate objects (not included in item 9)

(a) *Svedaja* (16 116), *Jarayuja* (116), *Andaja* (116), *Udbhija* (116).

By corollary, *Siva* is called *Caracarasvasrasta* (118), *Pratiharta* (118).

(b) River

*Tata* (102, 173), *Tatya* (102), *Tatanampati* (102), *Ganga* (128), *Sarita* (128), *Sara* (129), *Nadi* (172);

Ocean

*Ksirasagara* (124), *Samudra* (128, 172), *Mahodadhi* (159).

Mountain

*Parvata* (172), *Guha* (172), *Kantara* (172)

Jungle

*Gahana* (172)

(11) Those which refer to (a) Stable, (b) Road; (c) House, (d) Garden:—

Stable:—*Gostha* (172), *Hastasala* (173), *Asvasala* (173), *Svasala* (173);

Road

*Catuspatha* (173), *Rathya* (173), *Catvara* (173)

House

*Jirnalaya* (173)

Garden

*Jirnodyana* (173)

(12) Miscellaneous:

(a) Those which refer to bodily gases:—

*Prana* (135), *Apana* (135), *Samana* (135), *Udana* (135), *Vyana* (135).

(b) Those which refer to bodily functions:—

*Unmesa* (136), *Nimesa* (136), *Ksuta* (136), *Jrmbhi* (136).

(c) Those which refer to food and its consumption:—

*Annadaya* (103), *Annapati* (103), *Annabhunja* (103), *Anna* (116), *Annadah* (116), *Annayuga* (116), *Annasrasta* (116), *Pakta* (116), *Pakkabhuka* (116), *Anala* (116).

(d) Those which refer to famine:—

*Akala* (138), *Atikala* (138), *Duskala* (138)

### Group B

Those epithets which specifically describe the home, person, personality, garments, garlands, adornment, etc., of *Siva* fall under the following headings:—

(1) Those which describe *Siva's* residence:—

*Sahasradhmatagantaya* (99), *Girivrkasaya* (100), *Girisa* (142), *Pundarikavanalaya* (154).

Because of his residence in mountains or jungles, *Siva* is described as *Yogi*:—

*Bhimavratadhara* (90, 91) *Krsa* (86, 108), *Krsanga* (86), *Virakta* (95), *Bhavanaya* (95), *Aghoratama* (96), *Danta* (102), *Jirnanga* (114), *Taponitva* (114), *Gudhavrata* (144), *Guhyatapa* (144), *Tapa* (145), *Brahmacari* (145), *Yanvinindra* (164), *Jitasvasa* (164).

As *Siva* is also represented as living in a lotus-pond, he is also represented as a householder:—

*Rakta* (95), *Ambikanatha* (111).

By corollary, the sexual potency of *Siva* is described as:—

*Kama* (112), *Kamada* (112), *Kelikelah* (138).

The destruction of *Kamadeva* is also referred to:—

*Kamaghna* (138).

(II) Description of *Siva's* person:—

Head

*Trisirsaya* (78), *Ekasirsne* (97), *Sahasra Sirsaya* (103).

*Ganga* is associated with his locks:—

*Tarangankitakesa* (106),

*Gangatoyaaadrimurdha* (115)

Hair

*Trijata* (78), *Urdvakesa* (80), *Hiranyacuda* (83), *Jatila* (87, 165), *Munja-kesa* (106), *Diptasuryagnijatila* (114), *Suciroma* (137).

Face

*Nandimukha* (148), *Bhimamukha* (148), *Sumukha* (148), *Durmukha* (148), *Amukha* (148), *Coturmukha* (149), *Bahumukha* (149), *Visvatomukha* (158), *Harismasru* (137).

Eyes

*Sahastraksa* (70), *Virupaksa* (70), *Tryaksa* (70), *Tryambaka* (78, (111, 155), *Tridetra* (97), *Sahasranayana* (104), *Svetapingalanetra* (108), *Pundiraksa* (154), *Candraditaucaksu* (158).

Ears

*Samakarna* (79)

Nose

*Krsanasa* (86)

Teeth

*Urdvadantra* (80), *Danstri* (92), *Mahadanstra* (139), *Jirnadanstra* (157)

Tongue

*Satojivha* (72), *Khadgajivha* (92)

Neck

*Nilagriva* (80)

Shoulders

*Vrsaskandha* (82)

Hands

*Dasabahu* (90), *Mahabahu* (113)

Stomach

*Satodara* (72), *Lambodara* (165)

Feet

*Ekapada* (97), *Sahasracarana* (103).

(III) *Colour of Siva's Person*:—

*Sukla* (80), *Vilohita* (80), *Dhumra* (80), *Sitanga* (98), *Balarkavarna* (104), *Krsnarakta* (108), *Sandhyaraga* (112), *Mahameghacayaprakhya* (113), *Sahasra-suryapratima* (114), *Harita* (130), *Lohita* (130), *Nila* (130), *Krsna* (130), *Rakta* (130), *Aruna* (130), *Kadru* (130), *Kapila* (130), *Kapoto* (130), *Mecaka* (130), *Avarna* (131), *Svarna* (131), *Ghanopama* (131), *Meghakala* (139)

(IV) *Dress and Adornments of Siva*:—

(a) *Toiletry*

*Citibhasmapriya* (91), *Gandhyaya* (99)

(b) *Garments*

*Parnacirapataya* (82), *Krsnajinottariya* (110), *Vyalayajnopavita* (110), *Valkaladhari* (114), *Jinadhari* (114), *Raktambara* (142), *Gihikapriya* (142)

*Adornments*

*Nadyopaharalubdha* (88), *Varamalyagandhavastra* (94), *Aksamali* (95), *Ghantamalapriya* (99), *Raktamalyadhara* (142), *Karnikarasrajapriya* (148)

(V) *Form of Siva*

*Balarupadhara* (104), *Vrddha* (105)

(VI) *Weapons of Siva*

*Trisulapani* (78), *Dandina* (79), *Dhanvi* (82), *Kapalahasta* (91), *Sahastro-dhyatasulaya* (104), *Danda* (108, 140), *Gadi* (126), *Sari* (126), *Pani* (126), *Khat-vagi* (126), *Jhajhari* (126), *Ksura* (139), *Tridanda* (140), *Dandadhara* (155), *Ugradanda* (155), *Dandi* (165)

*Conveyance and Flag of Siva*

(a) *Ratha* (110), *Viratha* (110), *Catuspatharatha* (110)

Animal conveyance of *Siva*

*Govrsaya* (93)

*Govrsesvaravahana* (150)

Flag of *Siva*

*Suryadhvaja* (81), *Sukladhvajapataki* (85)

Armour of *Siva*

*Hiranyakavaca* (83)

(VII) *Food and Drinks of Siva*:—

(a) *Pakkamansalubdha* (92), *Garbhamansasrgala* (101)

(b) *Somapastaya* (155, 156), *Visagnipa* (156), *Mrtyupa* (156), *Amrtapastaya* (156), *Ksirapa* (156)

(VIII) *Siva's skill in music, dancing and architecture*:—

(a) *Kilakilaya* (86), *Mukhavaditravadi* (88), *Gitavaditrasali* (88), *Bhimadundubhihasa* (90), *Tumbavinapriya* (92), *Ghantaya* (98), *Ghantayaghantaghanti* (98), *Pranaghanta* (99), *Kalakalaya* (99, 107) *Huhunkarapriya* (100), *Ghanti* (140)

(b) *Nartanasila* (88)

(c) *Silpikasrestha* (143), *Sarvasilpapravartaka* (143)

(IX) *Siva's qualities of leadership*:—

(a) *Military leadership*

*Devaribalasudana* (69), *Devendrabalavistambha* (69), *Satrundamaya* (82), *Apaksaksayanakara* (139), *Durdanta* (147), *Adantanasana* (147), *Ranesvagnimukha* (149)

(b) *Political leadership*

*Danda* (82, 93, 108, 140), *Aksapriya* (142), *Ganddyaksa* (142), *Ganadhapa* (142, 150), *Ganesvara* (156).

On account of his skill in diplomacy *Siva* is called 'Dhurta' (142).

*Siva's followers*

*Sankukarna* (71), *Mahakarna* (71), *Kumbhakarna* (71), *Arnavalaya* (71), *Gajendrakarna* (72), *Panikarna* (72)

(X) *Siva as the deity of both the gods and the demons*:—

*Devadanavapujita* (69), *Jagannatha* (156)

(XI) *Siva as the deity of demi-gods only*:—

*Yaksadhipati* (70)

(XII) *Siva as the deity of gods only*:—

*Devasrestha* (155), *Devadeva* (156), *Tusitadhapa* (156)

(XIII) *Exploits of Siva*:—

*Andhakaghathi* (77), *Tripuraghna* (78) *Balaprathamana* (89), *Kamaghna* (138), *Pusnadantavinasana* (143), *Yajnamrgavyala* (154), *Visagnipa* (155, 156)

## Group C

(a) *Epithets which refer to Krsna incarnation of Visnu*:—

*Goprataara* (150), *Govinda* (151), *Sikhandi* (154)



(b) Epithets which refer to *Brahma*:—

*Brahma* (145), *Hiranyagarbha* (149), *Pitamaha* (158).

#### Conclusion:—

The following conclusions emerge from the mythological analysis of these epithets:—

(1) *Siva* is represented here as a three-eyed (97), Ganga-bearing (115) ascetic (114) lord of *Ambika*. And it is yet to be determined as to when *Siva*, the *yogi* of the Indus Valley seals, came to be treated as a householder.

(2) It can be said that about the beginning of I cen. B. C. only the above referred to '*Lila*' of *Siva* had been invented. The death of *Gajasura* at the hands of *Siva* and *Siva's* wearing of its skin as his garment had not by this time been conceived.

(3) The epithets '*Visagnipa*' and '*Nilakantha*' cannot be accepted to suggest the *Amrtamanthana* story with the association of *Visnu* in that affair as *Kaccha*. It is held that due to the biting of snakes, the transformed hair of *Sukracarya*, darted by the latter when the former was engaged in annihilating the inhabitants of *Tripura*, *Siva's* neck became blue.<sup>32</sup> It is also alleged that the blue-spottedness on the neck of *Siva* was the result of *Visnu* catching him by throat when the latter went to the aid of *Daksa* against the former during the destruction of *Daksa's* sacrifice by *Siva* in person.<sup>33</sup>

(4) The reference to "*Jirnalaya*" (173) and '*Jirnaudyana*' (173) are the unmistakable (although indirect) hints at the weak state of *Saivism* about the period of the composition of this Stotra. One might even suggest that the story of *Daksa's* sacrifice without *Siva* and its destruction by his followers point to the keen struggle waged at that time by the *Saivaites* to come into religious and social forefront.

(5) The absence of any direct reference to '*Narayana*' inspite of the presence of the epithets '*Sesanaga*' (149) and '*Ksirasagara*' (124) confirms my earlier conjecture that the '*Sesanarayana*'—concept is a later-day invention. The use of the epithets '*Jalamadhyasthita*' (167) and '*ambusayi*' (167) for *Siva*, possibly, hint at the fact that *Siva* was once regarded as an 'ocean-dweller,' an epithet in the course of time transferred to *Visnu* as *Narayana* and later on evolved into '*Sesanarayana*.'

(6) It might be conjectured that the Indus Valley non-Aryan *Saivaite* concept of '*Pasupatinatha*' found its *Vaishnavite* counter part later on in *Balagovinda* as the protector and tender of cows.

(7) The absence of any reference to warrior-*Krsna* suggests that this concept was either not invented or had not coalesced with that of *Balagovinda* upto the beginning of I cen. B. C. Nor was it associated with *Visnu* by this

32. Santi Parvam, 342/26.

33. Harivamsa, III/32/48. See also Santi Parvam 342/26.

time. It might even be hazarded that the concept of *Balagovinda*, possibly of non-Aryan origin, was later on included in the *Vaisnavite* mythology.

(8) The absence of any reference to *Balarama* in spite of its presence in *Arthasastra* is a clear indication of the existence of an independent non-Aryan *Balarama*-cult in India which later on coalesced in *Krsna*-cult.

(9) The absence of any reference to *Brahma* as 'lotus-born' and 'lotus-seated' suggest that these concepts are of later origin.

(10) The indirect reference to *Siva* as the originator of *Sankya* philosophy in itself cannot be an evidence of the inclusion of *Kapila* as an incarnation of *Visnu*.

Sincere and heartfelt thanks are due to Shri Bhailalbhai D. Patel D.sc., (the ex-vice-chancellor of Sardar Vallabhbhai University, Vallabh Vidyanagar, for whose guidance, encouragement and interest in my studies in mythology I cannot be too grateful.

# UNIVERSITY LIFE IN ANCIENT INDIA.

BY

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India has been reputed for her learning and philosophy from very early times. But what confronts an antiquarian at the outset is whether there were colleges like those we have today and whether there were higher educational institutions, like University, as we understand today. The University as a community of teachers and scholars and an institution which embraced all the arts and sciences is not a modern idea or peculiar to the west. The Parishads of the post-vedic times like the one in the *Asramas* of Hindu India, in the *Sangharamas* and *Viharas* of the Buddhistic days like the great halls of Takshasila, Nalanda, Valabhi etc., spoken of by Hiuen Tsiang, the *Sangam* of the Tamil country whose fame lasted for many centuries and the Mutt organisations dotted all over the country, were all gatherings of the most learned and thoughtful men of the day, engaged in religious, philosophic and scientific studies or discourses and centres of highest culture.

For many centuries the Hindu practice made the teacher the centre of educational activity. It was not a place but a teacher that attracted the pupils. In the Chandogya Upanisad (v. ii), for instance, several great house-holders and Vedic scholars—Pracinasila Aupamanyava, Satyayajna Paulusi, Indradyumna Bhallaveya, Jana Sarkaraksya, Asvataras and others—first go for some special instruction to Uddalaka Aruni and then go to Asvapati Kaikeya as the best teacher for the purpose. Practically every scholar's home was a University. Instruction was derived not merely from the regular teachers who settled in their homes of learning, where they admitted their pupils, but also from other sources. Such for instance were the *Carakas*<sup>1</sup> or wandering scholars, who though not normally competent as teachers, are yet regarded as possible sources of popular enlightenment by the *Satapatha Brahmana*.<sup>2</sup> This institution of peripatetic teachers was thus another useful agency for the spread of learning in ancient India. These band of wandering scholars went through the country—the *Brhadaranyaka* refers to one such band wandering as far as north and engaged in dispute and discussions in which prizes

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V.B.—The sources and authorities are, as far as possible, indicated in the foot-notes. But I wish to record my acknowledgement to Prof. J. N. Sikdar's article in *Prabasi* (a Bengali monthly Journal) and to Dr. Sankalia's "The University of Nalanda" from which I have derived valuable hints, suggestions and references.

1. According to Sankara they were called *carakas*, because they were observing ( $\sqrt{\text{car}}$ ) a vow for the sake of learning.
2. *Sata-Brah.* IV, 2. 4. 1.

were staked by the parties.<sup>3</sup> Sometimes it has also happened that individual teachers of great personal sanctity and renown established themselves in historic places of pilgrimage and gathered students around them from various parts of the country, who lived with their teachers and served them in humble ways during the period of studentship. This was so in *Kasi* (*Varanasi*). *Varanasi* (Benares) of all cities the most sacred in India, with a longer record as centre of learning and culture than Athen, "the mother of arts and eloquence." or Imperial Rome, "long the seat of unparalleled temporal and ecclesiastical power" or historic Paris or Oxford and Cambridge, of varied interest and culture, *Varanasi* has exercised the most powerful charm on the Hindu mind for ages for her illustrious roll of teachers.<sup>4</sup> It has remained till today, the most eminent centre of Hindu learning and culture. The monastery replaced the wandering teacher after Buddhism established itself. The formation of colleges in monastic institution began with Buddhism. It possessed an organisation in its monastic order, rules of discipline and congregation, which enabled to display features of permanence, so essential for the continued life of an educational centre. The earliest group of scholars and teachers with a fixed habitation, that we can find records of in India are the Buddhistic monks. Long before the advent of Buddhism, centres like Takshasila in the Gandhara country (the meeting place of Hindu and foreign scholars on the frontier), *Varanasi* and *Kanchi*, (which attracted Hindus from all over India), had congregation of scholars, some of whom permanently settled in the towns. Learning and knowledge have, for centuries, shed their radiance around from other famous seats like, *Valabhi*, *Nalanda*, *Amaravati* (Andhra), *Vikramasila*, *Navadvip* etc. Thus Parishads or Academies, whether stationary or peripatetic, which would stand comparison with similar organisations of the west known as '*Studium generale*,' University etc., have existed in India since time immemorial. India had not known anything like "Dark Ages" in her intellectual history before the invasion of the Muslims in the 11th century A. D. Medicine, Grammar, Logic, Philosophy, Mathematics, Political science, Economics, Jurisprudence almost every branch of learning has grown in India through the clubbing of Intellectuals.

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3. *Brhadaranyaka-Up.*: iii. 3. 1. 7. 1.

4. The antiquity of *Varanasi* (Banaras) or *Kasi* stretches back into the Pre-historic period. From the earliest times of which record exists *Kasi* has been revered as the sanctuary of Hinduism. The first mention of *Kasi* appears in the Satapatha *Brahmana* of the white Yajurveda and *Kausitaki* Brahmapanishad. In the light of the earliest Sanskrit Literature, we can reasonably assert that the city is atleast as old as the Upanishads, the Epics and the Puranas, if not older. *Kasi* had already risen to greatness when Sri Ramachandra was on the throne of Ayodhya. It was here that Maharshi Kapila expounded his Samkhya Philosophy. Here *Sidhartha* Gautama preached his new doctrines known since as Buddhism. Here Sri Sankara advocated his Advaita-vada and Sri Chaitanya his Religion of Love. Here lived Tulasi Das, Vallabhacharya, Kabir, Kavindracharya, Jagannatha Pandita and many other renowned teachers and pious men of like nature, who shuffled off their mortal coil on the bank of the Ganges. Such is the Hindu's favourite spot, *Kasi*, the mother of all that is best and noblest in Hinduism.

Of all the centres of higher education in Ancient and Medieval India and these were scattered all over the land,<sup>5</sup> the most celebrated were the city of Takshasila, the capital of Gandhara, *Varanasi*, *Kanchi*, *Nalanda*, *Vikramasila* etc. Takshasila<sup>6</sup> (Taxila) had a long-standing fame as the seat and centre of Indian culture which exercised a kind of intellectual suzerainty over the wide world of letters in India. The fame of Takshasila as a great centre of learning was evidently due to its world-renowned teachers (*disapamokha acariya*). In spite of the vast distance that had to be traversed and the difficulties and the dangers of the journey, the students of all classes from all over the country<sup>7</sup> congregated at this place to study at the feet of the world-renowned professors of the University. No one was considered to have completed his education unless he had undergone a course at Takshasila or at Nalanda. We learn from the *Tilamusti Jataka*,<sup>8</sup> that kings from far sent their sons all the way to Takshasila to complete their education in spite of the presence of celebrated scholars at their own court. Thus Takshasila was the chief intellectual centre of the age, the Oxford of Hindu India, the culture of which was eagerly sought and much valued in the country. Next to Takshasila, *Varanasi* and *Nalanda*<sup>9</sup> were the most important as the centre

5. During the Buddhist period there were some ten or twelve Universities in India viz., Takshasila (Taxila), Varanasi in the Northern India, *Nalanda*, *Vikramasila*, at Eastern India, *Valabhi (Vala)* at Western, *Dhanya-kataka (Amaravathi)* at Central India, *Kanchi (Conjeevaram)* at the South. It also appears that there was a University at *Padmapura* in *Vidarbha* in the 7th Cent. A. D. There were also other Universities such as *Ujjain*, *Odantapuri* and *Jagadala* etc.
6. Takshasila (Taxila) in the district of *Rawalpindi*, in E. Pakistan). It was at one time the capital of Gandhara and a celebrated place of Buddhist pilgrimage. Takshasila contained the celebrated University of the Northern India up to the 1st century A. D. It was at Takshasila that *Panini*, the celebrated grammarian (*Dr. S. Vidyabhushan's Buddhadeva*, p. 220.; *Havell's Ancient and Medieval Architecture of India*, p. 140) and *Jivaka*, the celebrated physician in the court of *Bimbisara* (*Mahavagga*, VIII. (7) received their education.
7. From *Varanasi*, *Jatakas*, Vol. I. pp. 272, 285, 409; Vol. II, pp. 85, 87; Vol. III, p. 284; Vol. IV, pp. 50, 224; Vol. V., pp. 127 etc., *Rajagaha (Rajagrha)*—J., III. p. 238; V pp. 177, 247; *Mithila*—J., IV. p. 316; *Ujjeni (Ujjaini)*—J., IV. p. 392; *Kosala*—J., III. p. 45; *Kuru*—J., III. p. 399; V. 457 etc.
8. "*Poranakaraiaṇo ca attano putte, evam etc., nihatananaddappa.....lokararittaṇa ca bhavissanti attano nagare disa-pamokhe acariye vijjāmanepi sippaggahanatthaya dure tiro rattham pesenti*" *Jata*,—II. p. 277.
9. The ancient University of *Nalanda* reached its peak of fame in the beginning of the 5th Cent. A. D. It was the highest centre of post-graduate study in all Asia; the finest scholars of China, Korea, Japan, Tibet and Ceylon came here to study. The building once housed about 8500 students of the University, which flourished for 700 years as a centre of Buddhist culture. The entire expense for the students' boarding and other requirements for this monastic University was met by royal grants and by endowments from the wealthy. The University was destroyed by the Moslems in 1205 A. D. The declining period of the University of *Nalanda* coincides with the erection of two other famous Universities, one at *Odantapuri (Bihar)* by a certain *Gopala* who is said to have ascended the throne of *Bengal* about 750 A. D. and the other, the *Royal*

of Hindu and Buddhistic learning. The higher education of a boy commenced after the completion of general education. Students are always spoken of as going to Takshasila to complete their education and not to begin it. From the numerous references it is clear that students used to go up for higher education at Takshasila at the age of sixteen (*solasavassakale*)<sup>10</sup> or when the students come of age (*vayapatte*).<sup>11</sup> Naturally, students of a mature age only could be sent so far away from their homes. The details noted in the *Tilamutti Jataka*<sup>12</sup> (No. 252) regarding the preliminaries which had to be settled between teacher and taught on the eve of a candidate's admission as a student, are, we think, sufficiently attractive to deserve more than a passing reference here. "He, the boy (*i.e.*, the prince of Varanasi (Benares) bade his parents farewell, and in due course arrived at Takkasila. There he enquired for the teacher's dwelling and reached it at the time when the teacher had finished his lecture and was walking up and down at the door of the house. When the lad set eyes upon the teacher, he loosed his shoes, closed his sun-shade umbrella and with a respectful greeting stood still where he was.

The teacher saw that he was weary, and welcomed the new-comer. The lad ate and rested a little. Then he returned to the teacher, and stood respectfully before him.

"Where have you come from?" he asked.

"From Benares."

"Whose son you are?"

"I am the son of the king of Benares."

"What brings you here?"

"I come to learn," replied the lad

"Well, have you brought a teacher's fee? Or do you wish to attend on me in return for teaching you?"<sup>13</sup>

"I have bought a fee with me," and with this he laid at the teacher's feet his purses of a thousand pieces."

The most remarkable feature of these higher educational institutions was their residential system. The students had all to live in the hostels provided by the University. From the *Tilamutti-Jataka* we learn that the students were of two classes—those who paid fees to the Professors and who did not or could not. Those who paid fees to their teachers are known as *Acariya-bhaga-dayaka*, and those who did not bring any fee but offered their services in lieu for it, known as *Dhammantevasika*. When seeking admission to the University at Takkasila, the student had to inform the Professors

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University of Vikramasila founded by king Dharmapala in the 8th Cent. A. D. All the three Universities possessed rich and extensive libraries.

10. Jata. II. p. 277; III. p. 122; IV. p. 237; V. pp. 127, 210.

11. Jata. I. pp. 356, 436, 505; II. p. 52; V. pp. 162, 193, 227.

12. *Tilamutti-Jataka*: Jata, Vol. II. pp. 277—8.

to which class he wished to belong.<sup>13</sup> It is further stated therein that those students who paid the fees were allowed to live in the Professor's home as his own sons, and devote themselves exclusively to study; while those who had no money to pay had to spend the day-time in doing such services as drawing water from the well and fetching fire-wood, and engage themselves in study during the night. Thus, those who paid fees to their teachers were a privileged group, treated like the eldest sons in the houses of their Professors and getting their lessons probably at day-time, while the *Dhammantevasikas* (who did not pay any fee) had to attend on their Professors by day and received instruction at night.<sup>14</sup> In the Nalanda University, before the students could obtain admission, there was a preliminary test of ability and they were required to give satisfactory answers to difficult questions put to them by the keepers of the gate. It has been left on record, by Yuan Chwang, who preceded I-tsing as "post-graduate" scholar from China that 70 or 80 per cent, would fail and being unable to answer had to retire; while those who succeeded were certain to be humbled as soon as they took part in the debate and lose their renown. At the University of Vikramas'ila,<sup>15</sup> the gate-keeper's places were held by distinguished Pandits.<sup>16</sup>

**Fees:**—The young men who went to Takshasila for higher education generally took along with a sum of 1000 Kahapanams (Karshapanas).<sup>17</sup> This included presumably all charges to be met during the period of residence at the University. As a rule, the fees were realised before the commencement of study. The only exception is found in the *Duta Jataka* (Vol. IV, 478) in which a student is represented as collecting nikkas (gold) for paying his teacher after the completion of education. Considering the length of time, a student took to finish higher education and taking into account the necessary expenses which the teacher had to incur for him, the amount of fees charged, does not seem to have been very high. The doors of knowledge, however, were by no means closed to those students who were too poor to pay. In many places, there was special provision for free instruction to the poor. The *Losaka Jataka*<sup>18</sup> tells us that the *Bodhisattva*, after he had won renown as a teacher, gave instruction in the arts to five hundred students in Benares.

13. *Jata*: Vol. II. "Kin te achariya-bhago abhato, udahu dhammantevasiko hotukamo siti."

14. "Dhammanevasika diva achariyassa kammam katva rattim sippam Ugganhamti." *Tilamuthi Jataka*.

15. Vidyabhushan: *Indian Logic*. p. 520.

16. cf. "The examination consisted of "any process of enquiry," as Rashdall says of the method followed in the European Universities, "into the candidates fitness as well as direct testing of his scholastic attainments" Rashdall: *Universities of Europe in the Middle Ages*, p. 422.

17. *Karshapana*—a weight of gold weighing 16 *mashas* or about 176 grains.

18. The *Losaka Jataka* states "*Bodhisatto Baranasiyam Disapamokkho achariyo hutva pachamanavakasatani sippam vacesi. Tada Baranasivasino duggatanam paribbaya datva sippam sikkhapenti* (*Jata* Vol. I, 41)

At that time, we are told, the citizens of Benares took upon themselves the duty of providing for the poor students, so that they might receive the instruction free. The Nalanda, we are told, was a residential-teaching University like the later El Azhar at Cairo and gave instruction, room, board and medicine free of any cost whatsoever.

Hwui Li, the biographer of Hiuen Tsiang says that provisions of food at Nalanda were abundantly supplied by the rich house-holders from the adjacent villages and so did not require to ask for the four requisites, viz., clothes, food, bedding and medicine.<sup>19</sup> But we learn from I—Tsiang that the students had to pay for their own subsistence.<sup>20</sup> From other sources we learn that the students had to go for alms every day.<sup>21</sup> We have, thus, three statements as to the way in which the students were provided, each totally contradicting the other. I—Tsiang's statement seems to be opposed to all that we know about Hindu or Buddhist system of education. Nowhere, in any Hindu work do we come across a single reference that tell us that the student had to pay for his own livelihood. All that we learn from these works is that the students either begged not only for themselves but even for their teachers or as Hwui Li tells us, they were maintained by rich citizens or kings.<sup>22</sup>

**Student Life:**—The particulars of student life are very few in the *Jataka* stories. Those that are found show that the students led a very simple life. The students lived in the closest intimacy with the Professors, who treated them as their own sons. The *Tilamutthi Jataka* gives us an idea of the necessities of student life. Even the young princes had to go to Takshasila with a pair of sandals (*ekatalika upanaha*) and an umbrella (*pannachattain*) or sunshade of leaves. The system of education prevailing in those days at the Universities of Takshasila, Nalanda, etc., did not favour any body, be he rich or poor, and the prince from Benares is found walking alone in the streets of Takshasila enquiring about his teacher's dwelling. He had to come in the robe of an humble student, leaving aside the equipage of a prince, fully conscious of the fact that he was now placed in a situation which did not recognise any earthly distinctions. The sum of 1000 *Karshapanas* which they (students) took along with them had to be handed over to the Professors at the very beginning of the course. They could keep no pocket-money to spend on recreations or amusements. From an incident recorded in the *Junha Jataka*, we gather that even the princes were not allowed to keep a single pice for their personal expenses. Prince *Junha*, son of the king of Benares, while coming to his lodgings one night in the dark, after listening to the lecture of his Professor in Takshasila, ran against a poor Brahmin student and broke

19. Hwui Li: The Life of Hiuen Tsiang, p. 113.

20. I—Tsiang: Takakusu's Transl. p. 105—106.

21. *Mahavagga*, I. 25, 26.

22. Hwui Li: Life of Hiuen Tsiang, p. 113.



his alms-bowl. When the poor student asked for the price of rice, the prince had to declare his inability to pay. He said "I cannot now give you the price of a meal; but I am prince *Junha*, son of the king of *Kasi*, when I become possessed of the kingdom, you may come to me and ask for the money" <sup>23</sup> (Transl. adapted from Rouse)

**Food:**—Their food was as simple as their habit of life and consisted mainly of rice-gruel (Yagum) and simple rice (Bhatta), prepared by the maid of the Professor's house. Break-fast, dinner, lunch and supper, which our modern students are accustomed to, were quite unknown to the Takkasila and *Nalanda* students, and infact to all the students of ancient India. At invitations, which were not infrequent, they were given sugar-cane (ucchu), molasses (gulam), curd and milk (dadhi-khiram).<sup>24</sup> We learn from Hwui Li, the biographer of Hiuen T-siang, that rice, butter, milk, fruits and sweet melons were usually taken by the students at *Nalanda* for their midday meal. All these provisions were contributed by two hundred householders from about hundred villages.<sup>25</sup>

**Study-hour:**—The study hour seems to have commenced early in the morning. The students had to get up early in the morning at the time of cock-crow and engage themselves in their studies. The cock, it appears was domesticated in every educational institution for serving the purpose of a clock. It was a necessity. If they awoke on hearing the crowing of the cock at a wrong hour, they were put to great inconvenience. If they awoke as early as at mid-night and began to study, they were too sleepy to read till the morning; on the other hand, if they woke up as late as at sun-rise, they had not time enough to memorise their lessons. Their home-study consisted apparently of two parts—study with the help of the books, followed by repetition and memorising of the lessons, *i.e.*, recapitulating their lessons. These two things, it seems, had to be finished before noon.

**Instruction:**—In Takshasila University, instruction by the teacher seems to have been imparted at times convenient to the students, and light and lucky days were observed in giving it,<sup>26</sup> reminding us of the '*anadhyaya*' system of the Upanishadic times. As pointed out before, the poorer students performed menial work for the college during the day time, and received instruction at night.<sup>27</sup> Possibly, the day-scholars also learnt the *sippas* at

23. "idam aham tava bhattachulam datum no Sakkomī, aham kho pana Kasiram putto Junho-kumaro nama, mayi rajje patitthite agantva mam dhanam yaceyyasiti" *Junha Jataka*, Vol. IV. 456.

24. *Ekadivasani nimadtane ekache manava gulam, dadhina bhunjinsu ekache khirena*" (Vol. I. 123.

25. Hwui Li, o. c. p. 112.

26. *Jata.*, II. p. 278.

27. *Jata.*, II. p. 47.

night.<sup>28</sup> The *Acariyabhagadayakas* were treated like the eldest sons in the house and were given instruction on every light and lucky day.<sup>29</sup>

**Method of Teaching:**—The method of teaching was tutorial and catechetical. From the records of Hiuen Tsiang and I—Tsing, it would appear that the method, in majority of cases, was tutorial, meaning that each student or a small group of students was personally attended to by the teacher. Hwui Li, the biographer of Hiuen Tsiang, says that Hiuen himself was taught the *Yogasastha* by *Silabhadra*, and many other works, he learnt from Jayasena and others in the same manner.<sup>30</sup> The method of teaching was catechetical as well, meaning the method of explaining a subject by an intelligent and graduated series of questions and answers which is associated with the great Greek teacher and philosopher Socrates. The pupil asked questions and the teacher discussed at length the topics referred to him.<sup>31</sup> Next to the tutorial method, came discussion, and the student acquired much of the knowledge by listening to the discussion which were carried on from morning till night. Both Hiuen Tsiang and I—Tsing seem to have been very much impressed by this part of the *Nalanda's* activities.<sup>32</sup> Further, there were some subjects mainly pertaining to the religious instructions in which it appears that lectures were delivered. Hwui Li is quite clear on this point. He writes, “within the temples they arrange every day about 100 pulpits for preaching, and the students attend these discourses without fail, even for a minute.”<sup>33</sup> Even these lectures, very often took the shape of personal discussion between the teacher and the pupil, who could not follow the lecture or had some doubts regarding some topics in the lecture.<sup>34</sup> It should not be supposed that these discourses, discussions and lectures leave nothing for the pupil to think out for himself. The need for introspection and contemplation on his part is never overlooked.

**The state of Discipline:**—Our main source of information on the state of discipline observed and maintained in the Takshasila, Nalanda, Vikramasila and other institutions are the *Jatakas* and the accounts of the Chinese travelers, who had the opportunity to be eye-witnesses to the University colleges in action. A life of severe discipline is laid down for a student. There is no indication in the *Jatakas* that the students had any private purse out of which they could spend at pleasure. Even princes were not allowed to retain a single pice with them. This indicates what sort of strict control they had to live under. From the *Tilamusti Jataka* we learn that the students of the University were not even free to go to the river for bath as they liked. They

28. *Jata.*, IV. p. 96.

29. *Jata.*, II. p. 278.

30. Hwui Li, op. cit. pp. 153—157.

31. Cf. e.g., in the *Kena* and *Katha Upanisads*.

32. Hiuen Tsiang's *Buddhist Records of the Western world*, p. 170; I—Tsing, op. cit., p. 177.

33. Hwui Li, op. cit. 112.

34. Sankalia, *The University of Nalanda*, p. 146—147.

were accompanied by the Professors at bath, who were apparently deputed to look after their discipline and the slightest breaches of the discipline were severely dealt with. We note also certain lapses on the part of some of the aristocrats and princes, reminding us of the notorious pranks of some of the students of mediaeval Europe. However stringent the moral code may have been, it was not always possible for a hot-blooded kshatriya youth to be amenable to an unsparing system of moral and intellectual discipline. If a prince or an aristocrat committed any offence or became unusually boisterous, defying all rules and regulations, then it was clearly the duty of the teacher to offer him advice, chastise him, or even beat him according as the wrong done was mild or serious. But unfortunately the proud Kshatriya lad would readily construe all this as an insult and plan to avenge it by murdering his teacher after his return to his country when, as its ruler, there would be no dearth of means on his part to carry out his evil intentions.<sup>35</sup> We read in the *Tilamushti Jataka* that the prince of Varanasi (Benares), who had been so well-behaved at the beginning, soon displayed a thieving propensity, calling for the immediate attention of his professor. But note how the latter was served from the following extract<sup>36</sup>:—"Now one day, he went to bathe along with his teacher. There was an old woman, who had prepared some white seeds, cakes and sweets and strawed them out before her: there she sat, watching them. The youth looked upon these cakes and sweets, and desired to eat: he picked up a handful, and ate them. 'You fellow must be hungry,' thought she; but she said nothing and sat.

"Next day the same thing happened at the same time. Again the woman said nothing to him. On the third day, he did it again; then the old dame cried out, saying 'the great teacher is letting his pupils rob me!' and uplifting her arms she raised a lamentation. The teacher turned back, 'what is it mother!' he asked. 'Master, I have been parching some, seeds, cakes etc., and your pupil took a handful and ate them.' This he had done today, he did it yesterday and he did it the day before! Surely he will eat me out of house and home!" Don't cry, mother: I will see that you are paid.' Oh, I want no payment, master; only teach your pupil not to do it again.' 'See, here, then mother,' said he, and he caused two lads to take the young fellow by his two hands, and smote him thrice upon the back with a bamboo stick, bidding him take care not to do it again. The prince was very angry with his teacher. With a blood-shot glare, he eyed him from his head to foot. The teacher observed how angry he was and how he eyed him. The youth applied himself to his studies and finished his courses. But the offence he hid away in his heart and determined to murder his teacher. When the time came for him to go away, he said to him, 'O my teacher, when I receive the

35. *Jata*: Vol. II. 252.

36. For this extract I am indebted to Prof. B. C. Sen's article on 'Studies in *Jatakas*' in the Journal of Department of Letters, Vol. XX. Calcutta University.

kingdom of Varanasi, I will send for you. Then come to me, I pray.' "The story goes on to say how the teacher came to Varanasi in fulfilment of the promise he had given and how his life was saved from a very cowardly attack at the request of the king's courtiers, who were attracted by the very convincing speech which the teacher had delivered on the usefulness of discipline in the early stages of one's life. In course of this address he pointed out to the king that if he had not been taught discipline, he would have gone on taking cakes and sweets, fruit and the like until he became covetous through these acts of theft. Then by degrees turned on to house-breaking, high-way robbery and murder about villages. Instances of this kind are to be found in some other *Jatakas* also.

Regarding the state of discipline in the *Nalanda* University, the following passage from I—Tsing tells us how completely the student gave himself up to the teacher for the acquisition of knowledge, which could never be dreamt of in modern India. Says the traveller, "He goes to his teacher at the first watch and at the last watch in the night. First the teacher bids him sit down comfortably. Selecting some passages from the *Tripitakas*, he gives a lesson in a way that suits circumstances, and does not pass any fact or theory unexplained. He inspects his pupil's moral conduct, and warns him of defects and transgressions. Whenever he finds his pupil faulty, he makes him seek remedies and repent."<sup>37</sup> This was true of all resident students whether Buddhist students or Hindu student and generally a major part of the students was of resident students. Hindu codes of conduct, such as *Apastamba-dharmasutra*, *Gautama-dharma-sutra*<sup>38</sup> etc., speak at length of the behaviour of the student towards the teacher, of the teacher towards the student, of the day to day examination of the pupil's moral conduct and of many other things. On this topic, the Hindu and Buddhist codes of conduct have almost the same outlook. The reason is Buddhist for the most part drew its *dharma*s (codes of conduct) from the *Dharma sutras* of the Hindus and the whole idea of Buddhist monasticism, institution and so forth were modelled upon the Hindu practice of sending young students to an *ashrama* of *Guru* or *Acarya* to serve and study under him. *Apastamba* beautifully summarises the duties of teacher:—"loving him (student) like his own son and full of attention, the teacher shall teach him the sacred science, without hiding anything in the whole law. And he shall not use him for his own purposes to the detriment of his studies, except in time of distress. If the pupil commits faults, he will always reprove him. Frightening, fasting, cold bath and banishment from the teacher's presence are the punishments which are to be employed according to the greatness of the fault, until the student leaves

37. I—Tsing: Takakusu's Translation, p. 120.

Cf. Beal's Translation of 'Buddhist Records of Western World' where Hiuen Tsiang says, "The rules of Nalanda are severe and the conduct of priests (teachers) pure and unblamable Vol. II. p. 170.

38. Gautama-Dharma-sutra: Adhyaya, II.

off sinning.”<sup>39</sup> Buddha also lays down the relation that is to exist between the teacher and the pupil. “The preceptor, *Bhikkus*,” says Buddha, ought to consider the pupil as a son; the pupil ought to consider the preceptor as a father.”<sup>40</sup> Apastamba gives the following rules for the conduct of a student during the lessons—“He should not allow his mind to wander from the lesson during the time devoted to the study. At other times, he shall be attentive to the business of his teacher. And during the time for rest, he shall give his mind to doubtful passages of the lessons learnt.”<sup>41</sup> More important things than the above pertaining to the actual duties of the pupil and the teacher respectively towards each other were the following: “The pupil was also to act as a check, as it were upon the preceptor, in keeping him steadfast in the faith. If he became discontented the pupil was to try and appease him or get some one else to do this. If indecision arose in his mind or he had become tainted with false doctrines the pupil was to try and win him back. If the preceptor was guilty of a grave offence, the pupil was to take care that the *Samgha* sentenced him to discipline and also that he was rehabilitated after the penance was complete, but he was at the same time to get the *Samgha* to forego, or mitigate, any severe discipline which it might wish to impose upon his preceptor. He was not to accept or give presents or wait on any one else or go out, without the permission of the preceptor. If the preceptor was sick he was to wait upon him and nurse him diligently.” Just as the pupil was to be a nurse to the teacher when ill, so also the teacher in his turn was required to wait upon and nurse the pupil, when the latter fell ill. Thus teachers and students have a kind of family relation, as in Ancient India, students attending on the teacher and he on them, mutual nursing in time of sickness being one of the incidents. The relation thus is almost identical with that expressed in the opening and closing prayer of many of the Upanishads, viz. “May Brahman protect us both together. May He nourish us both together. May we both work together with great energy. May our study be vigorous and effective. May we not hate each other.”<sup>42</sup> Such a relationship held out a very noble reward both to the teacher and the taught and they will grow to understand and love one another.

**Acharya or the chief preceptor and Assistant professors:**—We learn from the *Jatakas* that the Professors were all celebrated scholars (*disapamokho*), held in high esteem by all from the prince down to the peasant. The usual

39. पुत्रमिवैनमनुकाङ्क्षन् सर्वधर्मेष्वनपच्छादयमानः सुयुक्तो विद्यां ग्राहयेत् । न चैनमध्ययनविघ्नेनात्मार्थेषूपरुह्य्यादनापत्सु । अपराधेषु चैनं सततमुपालभेत । अभित्रास उपवास उदकोपस्पर्शनमदर्शनमिति दण्डा यथामात्रमानिवृत्तेः ।

40. Mahavagga, I, 25.

41. *Apathambha—Dharmasutra*: I. i. 5. 23, 24, 25.

42. सह नाववतु । सह नौ भुनक्तु । सह वीर्यं करवा है ।  
तेजस्वि नावधीतमस्तु । मा विद्विषावहै ।

number of students under an individual professor is invariably given as five-hundred—which seems to be a conventional figure.<sup>43</sup> Of course it is inconceivable that a single individual could manage a college of 500 pupils or so. In teaching these pupils, the *Achariyo* was helped by other teachers who in the *Jatakas* are called “*pittiachariyo*” or Assistant teachers. And only the most advanced were appointed as Assistant teachers. The *Anabhirati Jataka* mentions that a Brahmin youth having mastered the three Vedas under Bodhisatto became his assistant teacher and taught sacred texts to others.<sup>44</sup> Besides the assistant teachers, the senior pupils (*Jetthantevasika*) also rendered help in teaching work. We read of a teacher of Takshasila, while going to *Varanasi* on some business, delegates his work during his absence to his oldest pupil, *Dharmapala*. Calling *Dharmapala* to his presence, the *Achariyo* said: “My son, I am going away from home, while I am away, you are to instruct these my pupils in Sippa.”<sup>45</sup> These senior students or monitors (*anusatthihara*) were held in high respect by other pupils. By being associated with teaching these seniors soon became fit to be teachers themselves.

Huien Tsiang<sup>46</sup> and I-Tsing give a host of names of the famous pundits of *Nalanda* University. According to Hwui Li, the Biographer of Hiuen Tsiang, *Nalanda* was represented by no less than 1000 pandits in the grand assembly convened by Sri Harsha at Kanyakubja to investigate the treatise of the Master of the law of China (Hiuen Tsiang)<sup>47</sup>. The Head of all the pandits, teaching staff and others was called a Superior. Under him was the *Karmadana* or *Viharaswami*. He was the chief officer after the Superior and to him the utmost deference was paid.<sup>48</sup> The Pandits and the teaching staff were themselves very strict in regard to their own discipline. For a teacher himself resigned for committing an act, which was quite innocent, but, in contravention of the University rules;<sup>49</sup> perhaps this incident must have led I-Tsing to remark that “the rites of the monastery *Nalanda* (University) are still more strict.”<sup>50</sup> In the University of *Nalanda*, a distinction was made between the talented, learned Pandits (teachers) and ordinary, teachers. The former were given the best rooms in the University, besides servants were asked to wait upon them, whereas the ordinary teacher was given just the treatment he deserved and all the other amenities that were shown to the revered and the learned were withheld from him.<sup>51</sup> A peculiar

43. *Jata*. I. pp. 239, 300, 317, 402; III. pp. 18, 235.

44. “*Tassa* (Bodhi sattassa) *Santike* eko *brahmanamanavaka* tayo *veda* *pagune* *akasi*, *ekapa* *depi* *nikkamkho* *pittiachariyo* *kutra* *mante* *vachesi*” *Anabhirati Jata*, *Jata* (Vol. II)

45. “*Tata* *aham* *vippavasissami*, *tvam* *yava* *mamagamana* *ime* *manave* *Sippam* *vacehiti*” *Jata*. Vol. IV. 447; p. 51.

46. Hwui Li, op. cit. p. 160.

47. Dr. Sankalia: *University of Nalanda*, p. 125.

48. Dr. Sankalia: op. cit., 126.

49. I-Tsing: *A Record of Buddhist Religion*. p. 65.

50. I-Tsing, o. c., p. 64.

51. *Ibid.*

custom prevailed at *Nalanda* University as to the manner in which venerable and learned Professors travelled. "These" says I—Tsing "ride in sedan-chairs, but never on horse-back."<sup>52</sup> Further, men of conspicuous talents, of solid learning, great ability, illustrious virtues who have distinguished themselves or above the ordinary had their names inscribed on the list of University celebrates.

**Courses of study:**—From the accounts of the Chinese travellers I—Tsing, Hiuen Tsiang, Hwui Li, it appears that the knowledge of Sanskrit was essential for all those—be they Hindus or Buddhist—who wanted to prosecute their studies in Universities such as, Takshasila, *Nalanda*, Vikramasila, *Valabhi* etc. From the *Jatakas*, we learn, that the Takshasila University gave instruction in the three Vedas, as well as in the eighteen arts and sciences.<sup>53</sup> The three Vedas are evidently the Rig, the *Sama* and Yaju which possibly included all their branches. We do not know of what did the 18 sippas (Arts and Sciences) consist. They are everywhere collectively mentioned "*attharasa sippan*" We have however mention of the following individual arts and sciences here and there in the *Jatakas*: Archery (*issapasippa*: *Dhanurvidya*),<sup>54</sup> elephant lore (*hattisutta*),<sup>55</sup> magic charms (*mante*),<sup>56</sup> the art of prognostication (*anga vijja*) spell for understanding all animal's cries, (*Sabbaravajananamantam*),<sup>57</sup> charm for commanding all things of sense (*alambanamantam*),<sup>58</sup> divinning from the signs of the body, medicine (*tikiccha*)<sup>59</sup> etc. From the story of Jivaka in the Vinaya Pitaka, it appears that the study of medicine and surgery was included in the curriculum of the University. Most of the references in the *Jatakas* point to the students taking up the *Sippa* or the Science course. The Vedic or theological studies are found to have been taken up by very few. This fact indicates that technical education was much more valued in the time of the *Jatakas* than Vedic or theological studies. It is also evident from some passages that a student was allowed to take up a special course in one of the Sippas, in addition to or without the ordinary course.<sup>60</sup> In the *Asadisū Jataka*,<sup>61</sup> we are told that Bodhisatta became peerless in the science of archery in addition to learning the three Vedas and the 18 sippas. "At the age of 16, Bodhisatta went to Takshasila and learnt the three Vedas and 18 sippas under a famous teacher. Having become peerless in the science of archery he came back to

52. *Ibid.*, p. 30.

53. *Jata* Vol. I. pp. 259, 285, 356, 402; Vol. III. pp. 115, 122, 537—38.

54. *Jata*. Vol. I. p. 356; Vol. II. p. 87; Vol. III. p. 219.

55. *Jata*. Vol. II. p. 47.

56. *Jata*. Vol. I. p. 402; Vol. II. p. 100.

57. *Jata*. Vol. III. p. 122.

58. *Jata*. II. p. 415.

59. *Jata*. IV. p. 457.

60. *Jata*. IV. p. 171.

61. *Jata*. I. p. 356; II. p. 99; III. pp. 18, 129 etc.

61. *Jata*. II. 181.

Varanasi.<sup>62</sup> Further, students are described as going up to the University for specialising in one subject only. Thus in the *Susima Jataka*,<sup>63</sup> the son of the king's chaplain goes to Takshasila for mastering the "Hatthi sutta" (Elephant Text) only. *Jivaka*, we know from the *Vinaya Pitaka*,<sup>64</sup> went to Takshasila only for studying medicine and surgery.

We ought not to suppose that the University of Takshasila contented itself with giving mere book-learning to its students. There is enough evidence to show that a sound practical instruction was given, and that each student had to know how to apply his learning in practice. Thus when *Jivaka* was studying at the University, he had to learn the practical application in medicine of all the plants and herbs within a radius of six or seven miles. The several cases of difficult operations which he performed, just after leaving Takshasila and his subsequent practice of surgery suggests that he had a good practical training at Takshasila and shows further that the University did not confine itself to mere theoretical instruction.

**Studies at Nalanda:**—Nalanda was essentially a teaching University and students were instructed in all the varied branches of learning. The comprehensive nature of its studies is shown in an enumeration by Hiuen Tsiang's biographer, Hwui Li. The classics of the *Mahayana* and *Hinayana* the texts of the "eighteen sects," Logic (*Heuvidya*), grammar (*Sabda-vidya*) medicine (*cikitsa-vidya*), works on magic (*Atharva-veda*) and the *Samkhya* etc., *Yoga-sastra*.<sup>65</sup> We meet with another statement regarding the curriculum of the *Nalanda* and *Valabhi* Universities in I—Tsing's records. After sketching the elementary study of the *Siddham* in the beginning, followed by *Sutra*, *Dhatu* and *Khila*, all relating to grammar, I—Tsing's account proceed to describe the study of *Kasika Vrtti*<sup>66</sup> and what followed. "After studying this commentary, students begin to learn composition in prose and verse, and devote themselves to Logic (*Hetu-vidya*) and metaphysics (*Abhidarmakosa*). In learning the *Nyaya-dvara-tarka-sastra*, they rightly draw the inferences (*Anumana*); and by studying the *Jatakamala* their powers of comprehension increase. Thus instructed by their teachers and instructing others they pass two or three years, generally in the *Nalanda* University in Central India or in the country of *Valabhi* in Western India."<sup>67</sup> It appears from the records of I-Tsing and Li that Astronomy and Astrology formed part of the students'

62. "Bodhisatto solasavasakale Takkasilam gantva disapamokhassa achariyoassa santike tayo vede attharasa sippani ca ugganhitva issapasippe asadisso hutva Baranasim pachagam."

63. *Jata.* II. 163.

64. *Chirvarakhandaka, Vinaya Pitaka*

65. Hwui Li, p. 121.

66. "This *Vrthi-sutra* (viz., *Kasika-Vrthi*) is a work of learned *Jayaditya*. He was a man of great ability and his literary power was very striking" I—Tsing.

67. *Op. cit.*, p. 177.



curriculum and that there was an astronomical observatory at *Nalanda*. Further it seems that the studies embraced many of the subjects of the Pre-Nalanda period. We are thus reminded that among the eighteen *Sippa-vidya* (*Silpa-vidya*) which the *Jatakas* repeatedly say were taught at Takshasila were such subjects as "Medicine and surgery, archery and military science, accountancy and commerce when to these are added the thirty-two *Vidyas* or sciences<sup>68</sup> and sixty-four *kala* or arts,<sup>69</sup> which every *Arya* (Hindus) should acquaint

68. The four Vedas—Rg. Yajur, Saman and Atharva; the four Upavedas—Ayur-veda, Dhanur-veda, Gandharva-veda, Artha-veda; the six Vedangas—Phonetics, Grammar, Vedic Philology, Prosody, Kalpa or the religious practice comprising the social and ethical codes and Astronomy comprising the less complex branches of Mathematics; the six *Darsanas*—Samkhya, Yoga, Nyaya, Vaishesika, Purva Mimamsa and Uttara-mimamsa; Itihasas, Puranas, Smritis, Materialism, Economics, Erotics, Architecture, Rhetoric, Poetry, Languages, Ready wit; comparative Religion, customs and manners of all nations—these form the 32 sciences.
69. Of the 64 arts the following are the chief—(1) Gesticulation or expressing thoughts and emotions by bodily movements and gestures, (2) Theory and practice of music and musical instruments. (3) Adorning men and women with clothes and ornaments. (4) Knowledge of various forms, disguises, and transformations. (5) Making seats and beds; beautifying them; the preparation of garlands and bouquets (6) Games of chance as chess, dice backgammon, draughts etc. (7) The theory and practice of erotics. (8) Distillation and mixture of honey and various kinds of liquors and drink.. (9) Extraction of arrows and other missiles from the body; the healing of wounds. (10) Mixing various juices and essences; the art of cooking. (11) Horticulture and the raising and crossing of plants, flowers and fruits, producing the above out of their season. (12) Breaking and pulverising rocks, stones and metals. (12) Extracting various drinks from the juice of the sugarcane. (14) Mixing medicinal drugs, roots, leaves and plants. (15) Mixing and analysing the above; using them separately before mixture. (16) Extracting salts. (17) Archery and the various movements pertaining thereto. (18) Wrestling and boxing. (19) Projection of engines and missiles at a fixed and moving object. (20) The marshalling of troops to the music of martial instruments. (21) Fighting from chariots or from the backs of horses, elephants and camels. (22) Propitiating the powers of nature by various postures and mystic gestures. (23) Driving the chariots; training horses, elephants and camels in various gaits. (24) Modelling vessels from clay, wood or stone. (25) Painting. (26) Laying out reservoirs, tanks, adequets, roads and palaces. (27) Manufacture of musical instruments, lifts and mechanical apparatus. (28) Deftly mixing colours. (29) Bringing together water, air and fire; depriving them of their properties. (30) Building of chariots, conveyances, boats, ships, and other marine craft. (31) Spinning. (32) Weaving. (33) Knowledge of gems; boring them. (34) Assaying gold, silver and the other metals (35) The production of artificial gold and gems. (36) Inlaying with gold and silver; electro-plating. (37) Tanning. (38) Skinning and embalming animals. (39) Milking, churning and melting. (40) Tailoring and embroidery. (41) Swimming in lakes, rivers and the sea. (42) Cleaning houses and vessels. (43) Bleaching clothes and removing stains. (44) Shaving, cutting and dressing the hair (45) Extracting oil sesamum and fish and flesh (46) Adapting oneself to the moods and fancies of others and bringing them under our power.. (47) Agriculture, its theory and practice. (48) Climbing trees.. (49) Manufacture of articles with bamboo or glass. (50) Manufacture of glassware and porcelan. (51) Construction of water-lifts, pumps, tube-wells, sprinklers, jets, fountains, sprays etc. (52) Manufacture of engines of war and weapons of offence and

himself with, the curriculum or studies will be found sufficiently sound and comprehensive to maintain its place by the side of the course pursued in the best Universities of Europe and America.

It is difficult to say, however, whether these different subjects or branches of learning were taught at one place as at *Nalanda*,<sup>70</sup> or at different places noted for their specialisation in particular branches of knowledge. Further, the students did not take up all the subjects that have been enumerated. But there were some subjects which almost all the students had to study, which in a sense were "compulsory" as we now understand the term.

**Tours undertaken for further education:**—We are further told that the students went on a tour round the country, after the completion of their course in order to gain an intimate first-hand knowledge of the history and arts of the different provinces (*desacarittam*) and all the practical sciences of the time (*Sabbasamayasiṭṭhāni*). References to such tours are found in the *Swetakatu Jataka*<sup>71</sup> and the *Darimukha Jataka*. The *Darimukha Jataka*<sup>72</sup> describes how two friends having acquired all the sciences in Takshasila travelled through towns and villages with the intention of learning all the practical sciences of the time and making themselves acquainted with the manners and customs of the countries. Thus this fact viz. the undertaking of tours is so often referred to in the *Jatakas*<sup>73</sup> that it seems to have been considered a necessary part of University education and they were regarded as furnishing the copying stone to the course of instruction at the University. In addition to theoretical lectures and practical training, nature-study was sometimes insisted upon

defence. (53) Saddlery for horses, elephants and camels. (54) Rearing of children, treatment of their diseases, training them in sports and games. (55) Punishment of criminals and offenders. (56) Calligraphy of various scripts, and illuminating manuscripts. (57) Preparation and preservations of betel leaves etc. See, *Sukraniti*. Ch IV; see. iii. 67—99. Jivananda edn.; also in *Vatsyayana's Kāma-sūtra*, I, ii.

In *Sukraniti*, a distinction is drawn between *Vidya* and *Kala*. *Vidya*, according to *Sukraniti*, is that which can be said and *Kala* is that which can be done even by the dumb.

cf.

यद्यत्स्यात् वाचिकं सम्यक् कर्म विद्याभिसंज्ञकम् ।

शक्तो मूकोऽपि यत् कर्तुं कला संज्ञं तु तत् स्मृतम् ॥

Sukra. Ch. IV. see. 3. sl. 24.

This distinction between *Vidya* and *Kala* is the same as that between Science and Art.

70. Hwui Li: The Life of Hiuen Tsiang, p. 112.

71. *Jata*. Vol. III. 377.

72. *Jata*. Vol. III. 378: "Takkaṣīlam gantva sabbasīṭṭhāni uggahitva sabbasamayasiṭṭhāni sikkhiṣṣuma, desacarittān cha janisama" ti gamanigamadisu charanta Baranasīn pavimsu.

73. *Jata*. I. p. 356; III. pp. 115, 235, 238, IV. pp. 38, 200; V. pp. 247, 426.

for those who were intellectually weak among students. An interesting example of this is furnished by the *Nangalisa Jataka*.<sup>74</sup>

**Sports and Games:**—Since games and sports are of supreme interest to modern students, the question may be asked whether the students of ancient India had a similar fondness for games and sports and amusements. We do not get any information on this point from the records of Hindu works or the Chinese travellers. In both the Hindu works and Buddhist works we find that they furnish an exhaustive list of games and thus give us very valuable information as to the games that existed in ancient India. We read in the *Cullavagga*, that the *Bhikkus* “used to amuse themselves at games with eight pieces and ten pieces, and with tossing up, hopping over diagrams formed on the ground, and removing substances from a heap without shaking the remainder; and with games of dice and trap ball; and with sketching rude figures, tossing balls, blowing trumpets, having matches at ploughing with mimic ploughs, tumbling, forming mimic wind-mills, guessing at measures having chariot races and archery matches, shooting marbles with fingers, guessing other people’s thoughts, and mimicing other peoples acts;—and they used to practise elephant riding, and horse riding, carriage driving and swordsmanship;—and they used to run to and fro in front of horses and in front of carriages;—and they used to exhibit signs of anger, and to wring their hands, and to wrestle, and to box with their fists;— and spreading their robes as a stage they used to invite dancing girls, saying ‘Here you may dance, sister, and greet her with applause.’”<sup>75</sup>

It appears to be that the students in those days had their own recreations and occasion for relaxations. They had their needed diversions in life. We do not find any sign of moroseness. They had holidays. Not reckoning special holidays which might be granted in honour of learned and distinguished visitors etc., the new and full moon days and the first day (*pratipat*) of each fort-night were holidays and the students were left to themselves and so clearly was the evil of all work and no play perceived that all study was prohibited on these days by injunction. That pregnant simile in *Valmiki* is familiar to many of us where Sita—our ideal of all that is pure and lovely in woman, parted

74. In the *Nangalisa Jataka*, we are told that a Brahmin youth who used to learn scriptures from a famous teacher of Benares, could not properly grasp the meaning and always said the wrong thing. The teacher was at pains to consider what method of instruction would be suitable for that “veriest dullard” of all his pupils. The *Acharya* hit upon a plan of educating him through the help of nature. He resorted to questioning him on his return from gathering firewood and leaves “as to what he had seen or done in the forest that day and as to what it was like.” This process of thought would lead the student to make comparisons and give reasons and the continuous process of comparing and reasoning, would make the task of teaching him easier. But the experiment in the end failed, for the boy compared snake, the trunk of an elephant, sugar-cane, curd and milk, all to the shaft of a plough. This at least shows the earnest desire on the part of the teacher to use all his intellectual powers to educate a child.

enjoined in the interest of the continuity of culture. Indeed one of the understood condition of studentship in Ancient India is the obligation to teach and thus transmit learning from age to age.<sup>78</sup> In the second place duties of domestic and social are indicated. They are "to respect his mother, father, teacher and guests as symbols of Divine; to honour superiors; to give in proper manner and spirit; with cheerful mind, with humility, with fear and compassion, so that it may bless both "him that gives and him that takes," and in all doubtful cases to conduct himself according to the judgments of approved authorities. In the third place, entering upon the householder's life and fatherhood is enjoined as a compulsory religious duty in the interest of the continuity of the race. Lastly the pupil is also admonished not to neglect health, means of prosperity and success in life. We may also note the spirit of humility characterising teacher as shown in asking his student to follow the good action and conduct of his preceptor and ignore his bad ones and recognising his superiors.

**Conclusion:**—The materials that we have been able to gather from various sources show that University life in ancient India had two sides good and bad. And what thing here on this earth is without blemish. Compared to modern University students the life of the student in ancient Universities in India must have been rather hard. There were many restrictions on their daily life. But we must understand that what can be called comfort and happiness in life is purely subjective factor and has only a relative value in one's life. Did they have palatial buildings, luxurious furniture and other provisions? If such factors have to be taken into account in deciding the comforts of the students, it must be admitted that University life in those days cannot at all be described as comfortable. But if we look at the problem from another angle, we will find that the students in those days were having a very cheerful life in the Universities. We do not find any sign of moroseness; there was joy of a very high degree in the universities where students were living and receiving their education. They did not develop any sort of pessimism or aversion to life as a result of hard life. They were awake to the realities of the ordinary world and to the needs of civic life. They developed into worthy citizens and the country prospered in material and spiritual eminence. The simple arrangement found in such ancient educational institutions were in accord with the spirit of the times. The residential aspect of the University life in ancient India deserves special mention. Students and teachers lived in the same colony and there were many opportunities for fruitful contact of mind and mind. Every opportunity was given to develop in the student not merely a keen and cultivated intelligence, but also sound character and a sound physique. Further, educational institutions in ancient India claimed a method of teaching which has been regarded as ideal at all times. For, besides lectures, students spent a greater portion of their time in mutual

78. cf. Aita. Aranyaka (iii) 2.6 नाप्रवक्ते (do not teach one who will not himself teach).

discussions with their teachers. Of course, several hygienic, moral and religious precepts would also be thus taught, besides good manners and the ancient Indian Ideal of getting three-fourth of one's education (*viz.*, one-fourth from the teacher, one-fourth from the fellow students, and one-fourth from one-self, and the remaining one-fourth having already been supposed to have been given by the parents at home) will be realised.<sup>79</sup> Further, Universities in ancient India imparted to its students not merely knowledge, but culture that would make its recipients, in the words of Newman, "perfect gentlemen," whom he characterises as one who has a cultivated intellect, a delicate taste, or candid, dispassionate mind and a noble or courteous bearing in the conduct of life.<sup>80</sup> The students not only gained knowledge but a sense of reverence was also inculcated in them. Universities in Ancient India, thus, performed one of the most important functions, namely, "of enabling the students to form each other, of learning the greatest art of living, in helping to form an intelligent society."<sup>81</sup> The cardinal aim of higher education in Universities in Ancient India was the spiritual advancement of the student, and not any material gain. Thus the ancient Indian ideal of higher education was the highest known. It was that education should lead to immortality (*Vidyaya Amrtam Asnute*). This was much loftier and nobler ideal than the Greek ideal of harmony, or the Roman ideal of efficiency or the modern ideal of preparation for livelihood and citizenship. At present in many Universities all over the world more attention is paid to the material side and less to the spiritual side. We shall now conclude by citing Buddhistic exhortation to the students. No words will be more appropriate than those which the Great Buddha addressed to his youthful disciples.

*Charatha Bhikkave charikam,  
Bahujanahitaya Bahujanasukhaya  
Atthaya Hitaya Sakhaya  
Devamanussanam (Mahavagga).*

"Go ye forth, O Monks! on Missions of Social Service, ministering to the good, the happiness, and welfare of the Many of the Common Man." This exhortation should inspire the students of modern Indian University.

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79. ब्राह्मण्यस्त्रिपादमादत्ते पादं शिष्यः स्वमेधया ।

पादं स ब्रह्मचारिम्यः पादं कालक्रमेण च ॥

80. Cardinal Newman: The Idea of a University, p. 120—121.

81. M. Yardley, "Select discourses from the Idea of a University," Introd., p. xxii.

# DRAMA—A STUDY

BY

K. S. RAMAMURTHI, M.A.,

Drama as a form of literary creation is to be witnessed in the literatures of Civilized nations. Celebrated Critics like Aristotle and Bharata gave a very important place to Drama for various reasons,—the foremost being that it is a true representation of nature on the stage. As is the Case in every literature the Indian tradition also divides poetry into distinct forms like Poetry, Prose and Drama. Drama the 'Drusya Prabandha' or the work to be witnessed is a mixture of Poetry and Prose coupled with music and action.

Though there are numerous theories on the Origin of language, Philologists agree on the point that 'in man as well as in the lower animals it is primarily the intensity of the emotional element which appears in the expressive movements.'<sup>1</sup> This expressive movement which results in a kind of articulate sound is generally termed language. 'This language' it is said 'is a race-characteristic and as such inherited from one's ancestry, along with Color, Physical constitution, traits of character, and the like; and that it is independently produced by each individual, in the natural course of his bodily and mental growth.'<sup>2</sup> So we understand from this that these emotional expressive movements in the natural course of the bodily and mental growth, give rise to language the vehicle of expression in human beings, irrespective of time and place. When we bear this fact in mind we are sure to think that the beginnings of any literary form in any language must be almost identical—much more in the case of Drama, as it is a true representation of nature requiring emotion, expression, movement and growth.

Bharata's Natya Sastra gives an account of the tradition of the theory of Indian Drama. It takes the origin to the period of Vedas stating that Brahma created a fifth Veda called the 'Natya Veda' taking portions from the previous four vedas, such as the language from Rk, the music from Sama, the action from Yajur and the sentiment from Atharva Vedas.<sup>3</sup>

The second theory makes Siva the lord of dance: The verse

देवानामिदं मामनन्ति मुनयः क्रान्तं क्रतुं चाक्षुषं  
रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।  
त्रैगुण्योद्भवमत्र लोकचरितं दृश्यते  
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥

- 
1. The Study of Language by Bloom field.
  2. Life and Growth of Language By Whitney.
  3. Bharata's Natya Sastra.
  4. Kalidasa's Malavikagnitmitram—Verse 4.

Sages regard this as a pleasant sacrificial feast to the eyes of God. This is divided by Siva into two forms, in his own body which is blended with that of Uma. The nature of universe arising out of three qualities, and distinguished by various sentiments is seen here and this Natya is the only chief amusement of the people of different tastes.

informs that Lord Siva is the propounder of the dance and it is divided into two forms called *Tandava* and *Lasya*. *Tandava* is the kind performed by men and *Lasya* by women. This shows that the differences in the art of dance are to suit the different Physical structures of the human beings. The above two different theories are attested by Dhananjaya in his verse उद्योदित्यसारं<sup>5</sup>. The belief that Siva knows the art of dance and he generally performs this in the evenings is a time old one. The first fourteen aphorisms of panini's Vyakarana are said to be the out come of the beatings of the drum of Siva at the end of his dance recital."<sup>6</sup>

The third theory alludes to a play 'Lakshmi Swayamvaram,' which was Produced in the court of Indra. Urvashi the nymph took the main role of Lakshmi. In the course of the play she blundered on being reminded of her earthly paramour. Thereon Indra frowned and cursed her to descend to earth and while coming to earth she brought with her the art of dance.<sup>7</sup> Having thus kept in mind the current theories regarding the origin of the art of dance which is an important factor in Drama, before proceeding further, we shall see how this element originated in some of the other wellknown literatures. As it is generally known that Greek literature is as old as Sanskrit literature, we shall study the origin of Drama. A glance at it reveals that the early men believed in 'imitative or Sympathetic magic.' 'Its principle is that between man and God there is some kinship of being such that, if the man wishes the God to do a certain thing, he has but to mimic the action and the god will some how be compelled to do it in reality.'<sup>8</sup> In doing so they perform certain things which they thought suggestive of liveliness and energy, such as dancing, singing, jesting, shouting and running about. From this we note that even in Greek Drama, (one of the oldest plays) the drama is not devoid of dance and song. The action is only a primitive one but not well balanced. We also note that Dionysos the deity of Vegetation and giver of earth's increase is the God in whose worship the Greek Drama in all its forms began.

When we next pass on to Burmese Drama we understand that here also dance and music were the first two elements that were developed long before the drama came into existence. It is also said that Burmese music and dance

5. Dasarupakam. Verse. 4.

6. See Comment. Siddanta Kaumudi.

7. The Indian theatre by R. K. Yajnik.

8. The Greek Drama By Lionel D. Barnett. M. A.

arose out of primitive religious ritual as in other countries, and music and dancing could develop on their own without being overwhelmed by an already developed drama.<sup>9</sup> Later on with the development of music and dancing with its religious element the Origin of drama began to appear. It is said that it took its Origin from the folk feasts which can be divided into two classes, those directly connected with Buddhism and those which are not. The full moon of Tazaungmon the present important Buddhist festival was only an important feast day before the introduction of Buddhism. There were two distinct elements connected with the special celebrations of the feast. viz., (1) the element of mimicry and (2) the element of foolery. Men used to dress themselves as animals and dance through the village; This kind of mimicry of animals might have been the earliest attempt at the dramatic by the Burmese.<sup>10</sup>

Much need not be said about the English Drama. It is well known that this takes its Origin in Greek Drama. The influence of French on English drama did not undermine the traces of Greek influence but only accepted it as the foundation on which the whole superstructure was built. The extant morality plays testifying the above fact enable us to conclude that the English drama also (even though it is said to be the latest) had its beginnings in the religious element only. So from this we understand that irrespective of time and place the fundamental nature of humanity is always identical in echoing the calls of emotion and responding to the emotional excitements. The very fact that the beginnings of every drama are found in the religion of the nation to which it belongs shows (that the culture of a nation depends largely on its religion and it is that religion only that makes a nation more perfect and distinct) that every nation has got its own cultural way of development and it need not wait upon another nation to take lessons for the development of its culture. It is also clear that drama as a type has originated in the idea of imitating objects.

The theory and Origin of drama always go hand in hand. The difference between these two also is very subtle and so it is not possible for us to speak of either theory or Origin only without touching the other. We have just noticed that there are various views on the theory of drama and all those theories would converge at religion and imitation. The origin of drama also has provoked many a view plausible in its own way. As Greek and Sanskrit are the oldest extant languages, scholars have been advancing their arguments for and against so far tried to prove that Indian Drama in Sanskrit owes its existence to greek. In spite of the fact that some other scholars have opposed this, still the the gaints in the field are not able to forget the greek influence on the Indian drama. But prof. Keith and a host of others appear to have been under the impression that the Indian drama admitted the

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9. Burmese Drama—By Mawng Hitin Awng. Ph.D.—(Dubl)

10. Do.

Do.



influence of greek to a considerable extent. He says that "we know indeed that Alexander was fond of theatrical spectacles with which he amused himself in the intervals allowed by his Victories, and we hear that at Ekbatana there were no fewer than three thousand greek artists who had come from Greece. We are told also that the children of the Persians, the Gedrosians and the people of Sura, sang the dramas of Euripides and Sophokles. We need not doubt from these and other passages the existence of performances of Greek dramas through out the provinces which formed the empire of Alexander."<sup>11</sup> Even this view may not be tenable as it indirectly suggests the ignorance of dramatic art in India prior to the invasion of Alexander. A glance at the beginnings of the literatures of Greece and India would certainly convince a reader as to the priority of the beginnings of drama. The beginnings of the Greek literature may safely be taken to the 5th century B.C.<sup>12</sup> Homer, the father of Greek poetry, with whom their literature starts, believed to have been lived four hundred years before christ. We have also already noticed that even in Greece the primitive drama started with the imitation of action of Gods by men and Dionysos was the first and popular god who was imitated by one and all. It is also to be noted that "Dionysos is usually figured in art, until the fifth century, as a stately bearded man; and always, even when he is represented as a boy, he wears the expression of a dreamy gentleness."<sup>13</sup> From this we note that there were the elements of drama by the fifth century B. C. itself. Even if we were to think of the actual beginnings of the drama we may safely go back a century and place its starting point at the most the sixth century B. C.

Alexander's invasion covers only two or three years and the whole period was occupied by wars. Even if it were to be accepted that Alexander used to amuse himself with dramatic performances in the intervals of his victories, it may not be proper to feel that they are all perfect pieces of art, as the invader's idea was only to relax his mind for a while from the high tension of the war he was waging. Added to this we find that specially during this period there was the second phase in the development of drama in Greece. They are the middle comedies. It was not "entirely free from personalities. The old extravagance of conception is smoothed down, sometimes almost to vanishing point; the play usually stands on the footing of the private life and private interests. Hence the middle comedy, even in its present fragmentary state, throws much light on Athenian society in that Age."<sup>14</sup> As such it shows that this stage of development is not far superior from the first stage, when people imitated the gods taking their form etc. But what all we note is that consequent on the invasions of Alexander "India and the Greek world only touched each other on their fringes, and there was never a chance for elements

11. Sanskrit Drama—by Keith.

12. The Legacy of Greece. Oxford.

13. The Greek Drama By Lionel D. Barnett. M. A.

14. Do.

Do.

of the Hellenistic tradition to strike root in India.”<sup>15</sup> As such we have to conclude that there was neither sufficient time for the Greeks to exhibit their developed art in India during the invasions of Alexandar nor there was the intention on the part of Inaidns to comprehend it clearly and critically so that they may emulate the best. Having so far gone with the Greek invasions let us now toun to India to see the state in which they were amusing themselves with this art. We have already noted that the roots of the Indian drama are sprung from Religion (as in the case of other literatures) with an idea of appeasing gods by imitating their actions to get their wishes fulfilled. “The ecstasy of worship is the cause for the wine to become the chief attribute of Dionysos and this ecstasy was a necessary part of the ritual, which wine when discovered, was useful for stimulation *in stimulating*.” In the same manner even in India it is only the ecstasy of worship that led the people to discover and attribute “Somapana” to gods. In this stimulating state they thought they would do better. (Ofcourse this might be correct, as there are numerous instances of those who turn out their best under the influence of “Soma.”)

In India the early stages of this dramatic art show that drama or Nataka as a piece of art is not different from a dance recital. This is clearly evidenced when we note that people imitated the actions of gods. The word *Nata* meaning an actor comes from the root *Nrt*. A perusal at the Vedic literature shows that this Natya or dance is as old as Vedic literature. The bards of Veda clearly exposed their knowledge of Natya. They personified nature and attributed human nature to gods like Agni, Indra, Varuna, Surya etc. These gods were supposed to be riding in chariots, armed and dressed like men. Speaking of *Usas* they wrote that she covers her neck with white garments like a dancing girl. The Rk —

अधि पेशांसि वपते नृतूरिवापोर्णुति वक्ष उल्लेख बर्हजम् ।

ज्योतिर्विश्वस्मै भुवनाय कृण्वती गावो न व्रजं व्युषा : ॥ ऋ. १-९२-४.

“She throws gay garments round her like a dancing girl; Even as a cow her udder, she displays her brest.”<sup>16</sup> Here the commentary of Sayana runs

नृतूरिव, नृन् तूर्वति केशेन रिक्तीकरोतीति नृतूर्नापितः । स यथा केशान्निशेषेण छिनत्ति । एवमुषा अप्यन्धकारं समूलं हिनस्तीत्यर्थः । यद्वा नृतूरिव नृत्यन्ती योषिदिव । पेशांसि । रूपना-  
मैतत् । सर्वैर्दशानीयानि रूपाण्युषा अधिवपते स्वात्मन्यधिकं धारयति । ..... बर्हजं पयस  
उत्पत्तिस्थानं दोहनसमये उल्ला गौर्यथा आविष्करोति तद्वत् ॥

‘नृतीगात्रविनामे’ ‘नृतिशृङ्घोः कूः’ (उ. सू १-९१) इति कू प्रत्ययः ॥

It looks as though that this art of dancing was not given to women only. Even men were trained in this art. The passage in Samaveda says

तव त्यन्नयं नृतोऽप इन्द्र प्रथमं पूर्वं दिवि प्रवृत्त्यं कृतम् । सा० ४ - १२ - १०

15. The Cambridge History of India. Vol. I.

16. Rk Veda. 1—92. Verse. 4

17. Griffith Translation. Vol. I. 3rd Ed.

that "This Indra! dancer! was thy hero deed, they first and ancient work, worthy to be told forth in heaven."<sup>18</sup> This kind of references are to be met with in other branches of Vedic literature also. This clearly gives us an idea that even in good old days *i.e.*, in the beginnings of the Indian literature (itself) people conceived the art of dance learnt by both the sexes and this dance was not different from drama. We also know that performing sacrifices were not uncommon in the Vedic period. These sacrifices carry so many special features within and dancing as a prescribed part of Yajna's is found in the description of Aswametha sacrifice.<sup>19</sup> Added to this the very nature of the construction of temples in India bears testimony to the development of this art. As this begins with religious element, and temple is a place where religion flourishes, there is no wonder if we think that our ancients had the temples constructed in such a way as to make them fit for the performances of dances. Either the inner spacious hall or the vacant foreground must have been utilised for this purpose.

It is also necessary for us to note the period of Vedic literature at this juncture. There are divergent opinions with regard to the date of Rk. Veda. Most of the western scholars are of the opinion that the hymns of Rk. Veda extend from about 1500 to 1000 B. C. and according to Indian Scholars the period extends from about 4500 to 800 B. C. Even if we accept a *via media* policy we cannot but think that Vedic literature is older than Greek literature. So we may say that there was a good amount of development in Indian literature by the time the Greek literature began making its appearance on the stage. The non appearance of literature during a period cannot be attributed to the non development of literature. It might be due to so many reasons not yet fully known to history.

So from an account of the above it is clear that Indian literature is far more older than Greek literature, and the idea of drama was originally conceived in Rk. Veda itself and was practiced in sacrificial pandals, and temples. To express and to imitate in gestures is the innate nature of humanity. The beginnings of drama is imbedded in the art of dance and it has sprung from religion. Above all there is another point to be born in mind. When the drama in west began with imitating animals etc., the Aryans in India began it emulating gods. The perceivable main difference here is that in the western world, human beings were given the shape of animals, where as in the Eastern world the super human beings were given the attributes of human beings— This is all only to please gods!

Having thus noticed the differences in the theory and Origin of the dramatic between East and west let us now pass on to the principals of the art. Special significance is attached to the dramatic moods or Rasas in India. Of the eight Rasas enumerated by Bharata,<sup>20</sup> the ancient author of a treatise

18. Griffith—"The Hymns of the Samaveda."

19. Yajurveda Samhita. Kanda VII, Anuvaka V.

20. Bharata, ch. 6. Sl. 32 ff.

on dramaturgy, one sentiment must pervade throughout the play and the others must be only subordinate to the main one. It is also said that every play must have a dominant impression, whether of love, or of the marvellous or of the heroic. The poet may draw his plot either from tradition or he may invent his plot or may combine both forms. To develop the story the employment of five junctures<sup>21</sup> are required. Though the drama is a combination of prose and poetry, Music and dance are said to be the essential factors. The requisite qualities of hero and heroine are also clearly indicated. Regarding style and language the Bharata sastra admits of four styles or Vrittis—The graceful (*kaisiki*) the grand (*Satvati*) the violent (*arabhati*) and the verbal (*Bharati*). These four are to be employed only in accordance with the sentiment to be delineated in the work. The characters use the language befitting their status and birth. But at times we may also notice that it is only the status that is taken into consideration.

The drama in west usually depends on three main dramatic conventions. These three are called the three unities—the unity of time,—action—and place. Though the last one i.e., the unity of place is clearly demanded as a corollary of the first, it has been the practice to treat this as a separate unit. The second unity i.e., the unity of action is not to be secured by mechanical but must be an organic one. This is achieved by chorus which becomes an integral or acts as the chief element in the structure. The style and the language also is considered to be an important feature of the play. The question of a moral in a play is talked of. The special feature of a greek drama lies in giving importance to the plot but not to the character.

The unity of time is one of the three unities enumerated above. As these three are considered as the vital factors in a drama it is but proper to know something about it. "The theory of stage illusion restricts the length of time of fictional action. It automatically means that there is the restriction of place of fictional action to one locality only. There are divergent views on the question of unity of time. It seems that Rovertelli stipulated a maximum space of 12 hours, and later 24 hours for the action. Maggi suggested only 3 hours while Minfurno is prepared to admit in exceptional cases as much as 2 days. Castilverto finally establishing the law of unities declares that the time of representation and that of the action must be constant and that it must be one place alone which could be visible to one person. The later critics finally accepted a single natural day as the upper limit for the unity of time."

As regards the unity of place, it is accepted on all hands that an incident should take place only in one locality, and any change in locality would disturb the harmony of the play. Here we notice that it is only the later dramatists that observed this convention more in honour, than Shakespeare.

21. Bharata ch. 19. Sl. 34 ff.

Finally when we go to the unity of action we understand that this presupposes that (1) no sub-plot of importance should be made to appear in any serious play and (2) no admixture of two opposite plots is permissible. This means that a sub-plot in a play should not be given much importance over and above the main plot, as it is sure to mar the harmony of the main plot. The sub-plot must always be useful only to bring about an organic unity of the main plot. Regarding the admixture of the plots, we understand that plots of different nature should not be mixed together. If there is the admixture of the plots of opposite nature, the greek rhetoricians felt that it would ruin the harmony of the play as one would vie with other and there would be simply a play of incongruous elements.

From the unity of action there arises the unity of impression in a play. Though this is said to be of later origin, it is accepted by Sarcey, Freytag and others that every drama should have in it an effect on average audience. Freytag expressed that "in every drama, there is an idea and that through this unity of action and significance of the characters, and finally, the whole structure of the drama are produced."

When we next pass on to the question of style we observe that the language of the drama is assuredly not that of ordinary life. "Every day conversation put in a play would be intolerably tedious and no great drama, however 'realistic' it may seem employs such speech. The fine dramatic dialogue is the abstract of would have been most characteristic in a scene that had been enacted in real life. A dramatic dialogue must be artistic deliberate invention of artists imagination—A dramatist chooses characters for whom he selects a certain conventional utterances."

A critical examination of these two would give us an idea that in both the schools of dramaturgy *i.e.*, Greece and India, the question of impression and language is the same. It is only the question of the three main unities enumerated in the Greek dramaturgy that does not expressly occur in Indian dramaturgy. Is it because that it did not strike to the Indian mind that this problem did not appear in the canons of its dramaturgy? is a question to be considered.

No doubt the authors on Indian dramaturgy also discussed the question of unity of time. But there is some difference between Greek and India. When the greek scholars took the problem of the unity of time in respect of the whole plot, the Indian authors took up this question only in respect of a single act. So it is to be understood that the Indian stage observes the factor of time only with regard to an Act. It means the number of years pass from first act to the last act of a play will not be constant in all the plays. It varies according to the nature of the plot. The time considered by Indian writers is one full day for one act.<sup>22</sup> As the plot is generally drawn either

from a legend or history it is but proper to represent the linking incidents occurring in life and allowing time between acts in a drama. Probably because of this only later dramatists belonging to the renaissance period in the west also did not want to observe the rule regarding time strictly and exercised their own independence.

Unity of place is the next point to be considered. It is already understood that this unity means that the dramatist should not change the place of occurrence and a particular incident should always belong to one particular locality only. In the light of this if we consider the first Act of *Sakuntalam* we understand that from the beginning of the journey of Dushyanta till his union with Sakuntala the whole act is set in a forest only. The situation of the hermitage and its groves are quite suited to the natural atmosphere. In the same manner the incidents in an act in Indian drama are made to occur in one particular locality only. It was well thought of that a change in locality would tamper the growth of the plot and checks imagination which produces Pleasure. So even this problem of the unity of place is seen to have been occurring automatically without being laid down as a hard and fast rule in Indian dramas.

We now take up the unity of Action and examine whether this is to be specially perceived in Indian stage. From the unity of Action it is understood that the development of the sub-plot should not excell the development of the main-plot. The appearance of a sub-plot must be only to enhance the situations of the main plot, whereby the culmination and the denouement can be brought about. The Indian stage also has laid down the rule that the delineation of the hero belonging to the sub-plot should not excell the hero of the main-plot. If it does so the sentiment intended in the Drama is debased as the purpose with which the drama is begun is defeated. So it is clear from this that the Indian stage also satisfies the first sub rule that development of a sub-plot should not stand in the way of the growth of the main-plot. Next is the question of the admixture of plots of opposite nature. This question certainly arises in the case of western drama, as there is the division of Tragedy and Comedy in the main drama itself. Though the Indian stage did not conceive of this two fold division of Tragedy and Comedy, it cannot escape our attention that it is prohibited in India also, in terms of sentiment. Tragedy and Comedy on a closer observation reveal only two sentiments—the sentiment of horror and erotic sentiment, on a broader base. So if there is the admixture of these two there is the impediment in the growth of the plot as the sentiments horror and erotic are naturally opposed to each other. In the same manner the Indian stage also laid down the rule that opposite sentiments should not be allowed to be developed on equal par;<sup>23</sup> as they are sure to mar the development and impression of the play.

The unity of impression is another factor to be observed in a western drama. Sarcy the most fervent exponent of this unity of impression says

23. Dhwanyaloka. Udyota. 3. Karikas 18 & 19.

that. "to be strong and durable an impression must be single." This can be brought about only when a particular element is made important through out the play and all other elements are subjected to that central element. The Indian thought always progresses in this direction only. Making one sentiment as the main object in a play, it has enumerated so many other ways and means of maintaining it intact. They declared that the five elements of the plot such as Bija (Germ) Bindu (expansion) Pataka (Episode) Prakari (Episodic Incident) and Karya (Denouement), together with the five junctures-like mukha (opening) Pratimukha (Progression) garbha (development), Avamarsa (Pause and Nirvāṇa or upasamhruti (conclusion) are important to bring about the unity of impression of a play. The other elements enumerated in the texts can safely be said to be secondary only in importance to the above mentioned elements. So it is also clearly known that even in this respect the Indian thought did not lag behind but on the other hand the ways and means to secure it are critically examined and clarified.

The final important item to be dealt with is the question of Moral in a drama. Though a section of the European thought declared that 'delight and instruction' were the twin aims of the dramatist, critics like Ogden and Moliere hold the view that 'morality' is not necessary in a drama and dramatic poetry is made for pleasure and amusement alone. Speaking on Comedy Aelius Donatus says that "Comedy is a story which deals with various habits and customs of public and private affairs, from which may be learned, on the one hand, what is useful in life; and on the other, what is to be avoided." Again Corneille, after declaring that "the aim of the drama is simply to give pleasure to the spectators," finds that some sort of moral is included in the pleasure thus conveyed. Goldoni's ideal for theatre was "a school for the prevention of abuse" Lessing held the idea that "Comedy will correct through laughter, but not through mockery." He also says that "it is not in the moral that moral lies; "there may be most instructive and perfect plays that have not a simple maxim in view." Closely following Ben Jonson's aim for a drama that it is 'to delight and teach' Dryden also announces that "to instruct delightfully is the general end of all poetry"—In the same manner different types of views advanced by different types of critics belonging to the Indian stage are also to be met with. Bharata the exponent of dramaturgy in the very beginning declares that drama is लोकवृत्तानुकरण meaning that it is "the imitation of the ways of the world." He further proceeds proclaiming that this instructs people of all types in accordance with their actions and produces courage, pleasure, happiness etc. This produces peace of mind in those disappointed and overwhelmed with grief, in the proper hour. And this science gives Dharma, fame, longevity, good counsel and develops mental capacities. This is mainly produced only for instructing the world.<sup>24</sup> This clearly shows that the Indian theatre also serves two fold purpose. The first is to give pleasure and amusement and the second is to instruct the world.

24. Bharata Natya Sastra—I Chapt., SL, 77 to 80.

In instructing the world it is not clear whether this would be through mockery or laughter. But it seems that Bharata thought that this instruction would be in accordance with the actions of people. But as the sage says that this is a mixture of pleasure and pain we have to infer that this gives pleasure to those who are happy and instructs those that are worried. But Dhanunjaya the author of *Dasarupa* does not seem to have favoured completely the above views of Bharata. He says that the purpose and aim of a drama is only to give pleasure;<sup>25</sup> and on the other hand he also looks down upon those who feel that there is some other purpose for a drama as in the case of history.<sup>26</sup> Kalidas in his *Malavikagnimitra* also says that the purpose of mimetic art is to give feast to the eyes. In *Mruchhakatika*, Sudraka declares that this is for the purpose of instructing the public also.<sup>27</sup> Above all these things the *Bharatavakyam* pronounced at the end of the play clearly suggests that drama is not only for pleasure but also for instruction. Like this Indian critics also advanced their views regarding the aim of drama.

It is the business of a dramatist to have before him, the theme to be dealt with, the characters by means of which the theme is to be displayed, and the medium through which the expression is to be given. These three elements constitute what is called the technique of drama. Every dramatist generally realises that the theme is the most important factor and it must satisfy the conditions of the theatre. The greatness of a dramatist always consists in understanding the demand of the audience and the requisite of the theatre. Keeping this in mind the poet at his liberty shapes the theme to suit his purpose.<sup>28</sup>

The incidents of the plot took place in the interval between two acts are narrated to the audience by means of *Viskambha*, *pravesika* etc., on Indian stage, whereas chorus serves this purpose on the western stage. Indian drama positively prohibits the representation of certain incidents on the stage such as a long journey, murder, fighting, revolt (of a kingdom) etc., a siege, eating, bathing, intercourse, anointing the body, putting on clothing, and the like.<sup>29</sup> The most important point to be observed is to avoid at any cost the representation of the death of the Hero of the play.<sup>30</sup> This means that neither the Hero nor the Heroine be allowed to die on the stage. Even if the plot warrents the death of one of these characters, it may be allowed provided there would be the restoration of the dead to life. This kind of restoration will generally be with the help of a supernatural agency. The above enumerated prohibitive injunctions are not without reasons. They are avoided from the view point of stage equipment, moral obligation, excitement and decency

25. *Dasarupakam*—Sl. 6.

26. *Mruchhakatikam*. Act I. Sl.

27. *Dasarupakam*. 3—Sl. 29.

28. Do. —3—Sl. 39.

29. Do. —3—Sl. 40.

30. *Bharata*. Chapt., 22. Sl., 283 & 84.



and decorum. It is a well known fact that the ancient stage was not so developed as the present one. Everything was almost left to the imagination of the audience. The incidents above the means of stage representation were simply narrated to the audience by means of interludes. As it was not within the reach of the stage equipment to give actual representation of a 'long journey' as any other incident, it was prohibited on the stage. In my opinion even now it is not possible on a bare stage unless it happens to be a scene. Murder, and fighting are other two items prohibited on a stage. These two generally excite the audience, and thus the excited passion will hamper the growth of sentiment to be enjoyed. Revolt of a kingdom and siege are another incidents to be avoided. Here we must recollect that the plot in the play usually pertains to a great historical king. When the greatness of the king is to be exhibited the revolt of the subjects or a kingdom would certainly disparage the king who is being spoken of in glorious terms. So as this would not be conducive to the proper development of the element depicted this is said to be unworthy of representation. The other items prohibited are from the view point of decency and decorum. Neither bathing nor intercourse represented on stage would win the applause of the audience. Bharata keeping these things in mind says that these are prohibited for the reason that a drama is to be witnessed by father, son, daughter-in-law and father-in-law at a time and the poet must compose his drama with charming, pleasant, sweet, instructive sentences.<sup>31</sup> So it is to be understood that according to Bharata drama is to instruct people without rousing passions of whatever kind, in sweet and pleasant words. So when we consider these points dispassionately keeping in mind the stage equipment of the times, moral obligations to individuals and society and decency and decorum we are sure to support Bharata in these points. -

So far the broad out lines and principals of drama in Sanskrit and greek have been noticed; and it is also understood that there is no much difference in these two literatures. A closer observation reveals that sanskrit drama presents its individuality in two points. The first individual thinking is seen in *Nandi* and the second in *Bharatavkya*. *Nandi* is the first verse with which the drama is opened. According to Bharata the *Nandi* verse must contain benediction to gods, Brahmins, and kings.<sup>32</sup> Saradatanaya gives the explanation of this *Nandi* that because the *Nandi* of Sankara appeared on the stage for the first time at the time of the dance of Sankara, and hence became a being worthy of worship and thus its worship is called *Nandi*.<sup>34</sup> This is also called *Nandi* as the audience are saluted and this must be done without

31. आशीर्वचन संयुक्ता नित्यं यस्मात्प्रयुज्यते ।  
देव द्विजनृपादीनां तस्मान्नान्दीति सञ्ज्ञिता ॥

—Bharata. Chap. 5. Sl. 25.

32. Saradatanaya.

33. Saradatanaya.

34. नन्दन्ति काव्यानि कवीन्द्रवर्गाः.....नान्दी । *Natyapradipa*.

fail for the smooth running of the play.<sup>35</sup> Subhankara also sails with Sarada-tanaya in explaining *Nandi*. But the view of *Natyapradipa* seems to be a bit different from this. It observes that this is called *Nandi* as the host of poets, actors and audience are always in the habit of paying homage to the works.<sup>36</sup> In addition to the benediction given generally in the *Nandi* Verse it is also thought of that this verse should hint at the plot of the play.<sup>37</sup> As such we also think that the *Bija* of the play is sown in this *Nandi* Verse itself. There is also a lot of controversy with regard to the number of Verses and the lines that must be written, and it is also generally accepted that this *Nandi* should not exceed three Verses of four feet of equal length. The different types of *Nandi* also is to be met with in certain texts. It is said that *Natya-Darpana* enumerates these differences such as *Patravali*<sup>38</sup> etc. After finishing *Nandi*, *Sutradhara* the stage manager must introduce the poet or the author of the play to the audience through his conversation with a female character called '*Nati*.' In the course of his conversation he sings describing some season in the Eloquent style (*Bharati*),<sup>39</sup> when the author's name, family, scholastic life and outstanding achievements are given out only to give a picture of the poet that composed the play. The name of the king for whom the play is intended also is sometimes indicated. Next to this the task of introducing the coming characters of the play proper *i.e.*, the opening scene of the play, falls on the shoulders of *Sutradhara*. We find three different forms of introduction in this. The first is *kathodgata*; in which the character enters the stage uttering the remark passed by the stagemanager or the meaning of the remark, which corresponds with some incident connected with himself. The second '*Pravrttika*' is the entering of a character hinted at by the similarity of reason described. If a character enters in accordance with a reference by the stagemanager this becomes *prayogatisaya*.<sup>40</sup> If *udghatyaka* and *Avalgita* the sub divisions of *Vithi* are also introduced then the forms of introduction become five altogether. This complete portion called '*Prasta Vana*' may be said as belonging to the Indian stage only. The prologue in a Greek drama does not speak of all the above mentioned facts, and on the other hand it seems that the purpose of a prologue is only to introduce

35. आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थसूचकः । D. R. 3 Chap., Sl., 4.

36. यस्यां बीजस्य विन्यासो ह्यभिधेयस्य वस्तुनः ।  
श्लेषेण वा समासा.....नान्दी पत्रावलीति सा ॥

37. It appears as though the dramas are enacted only in a particular season in the palaces of the kings: As the spring is best suited for this purpose we usually find that season only being described.

38. *Kathodghata*—Ex. Ratnavali:

*Prayogatisaya*—Ex—Sakuntala—with the words "Here he is."

39. नाटकं सप्रकरणं भाणः प्रहसनं डिमः ।

व्यायोगसमवाकारौ वीथ्यकेहामृगा दश ॥ D. R. I. Sl. 11.

40. वस्तु - नेतृ - रसास्तेषां रूपकाणां हि भेदकाः । D. R. Ch. I Sl. 16.

all the main characters of the play to the audience. Therefore a kind of prologue with its divisions and sub-divisions intended to save definite purpose seems to be the exclusive property of the Sanskrit stage.

Similarly *Bharata Vakya*, pronounced at the end of the play by the principal character attests the original contribution of the Indians to dramaturgy. Though we cannot trace out the origin of this *Bharata Vakya*, we can say to the extent that this also contains a benedictory statement pronounced by one of the chief characters of the play. But this is quite different from *Nandi* excepting containing '*Subhasamsanam*.' The name *Bharatavakya* is said to have been after 'Bharata' the sage the propounder of this dramaturgy. It is interesting to note here that even Bharata at the end of his text utters the same kind of benediction wishing the welfare of the state and kings. Probably this should have inspired the later writers to write a benedictory verse and to name it after Bharata.

Having so far dealt with the technicalities of drama let us now witness the various divisions embeded in it. As the Indian stage did not allow the production of a Tragedy, we may for the present consider only the types of comedy. We have also noticed that Comedy in west possess some resemblance to the comedy of the east. The main divisions-Tragedy and Comedy given in Greek dramaturgy are not to be met with in Indian dramaturgy. The reasons that are considered to be main are only conjuctural. The rules of Indian dramaturgy do not account for the absence of Tragedy at all. But they are only capable of positively prohibiting a tragedy—Tragedy in the sense that the death of a hero in a play should never be depicted; and if it is necessitated, the dead hero must be brought back to life by means of a supernatural agency. Not only this, the Aryan stage also prohibited the representation of a murder on a stage. All reports of death must be by some other means either through interludes or by heavenly voices.

Aryan land ever since the beginning of its civilisation from Rk. Veda has been freely indulging more in philosophic speculations than in the speculations of the mundane world. The highest note of a greatest philosophy is only to possess toleration and conquerring passions. Murders committed are only the results of the well grown passions; nations subjugating others and not selves generally make a feast to their eyes by representing murders on the stage in peaceful conditions. These are averse to the land of Aryans and Buddhas. Besides this the element of struggle for existence adds to the nature of development of literature; These two reasons i.e., conquering self and the non-existence of struggle for existence, may mainly account for the absence of tragedy on Indian soil. But as the human passions are not unknown to the great seers like Bharata they have dealt with the sentiments of horror and pathos in their treatises.

The Indian drama broadly enumerates ten main divisions and sixteen sub-divisions of a drama. They are (1) the *Nataka* (2) The *Prakarana* (3)

the *Bhana* (4) the *prahasana* (5) the *Dima* (6) the *Vyayoga* (7) the *Sama-Vakara* (8) the *Vithi* (9) the *Anka* and (10) the *Ihamrga*.<sup>40</sup> It is also said that these divisions in drama are due to the differences in subject-matter, Hero and sentiment,<sup>41</sup> and of all these Varieties *Nataka* is considered to be the highest developed form of drama.

The subject-matter of a *Nataka* must be drawn from tradition, but not invented. The Hero should be a king, Royal sage, or God who may appear in human form. Heroic or erotic sentiment must predominate the play, and all other sentiments must be secondary. The end must be happy. Conversations must be simple and should not contain long-drawn compounds. Verses also must be sweet. The whole style noble, and harmonious with full use of all the beauties and the adventitious attractions of the song and dance as well as music. Here if the number of acts are between five and ten it is called a *Nataka* and if exceeds the limits containing every kind of episode then it is called a *Maharupaka*. This is called a heroic comedy by Prof. Keith.

*Prakarana* also mainly follows the laws of construction of *Nataka*. But here the subject matter must be the invention of the poet. The hero may be a brahmin, or minister or merchant, who has fallen on evil days. The heroine may be either a lady of a good family, a hetaera, or a lady of a good family may share the honours with a hetaera. The erotic sentiment must predominate, and all the five *sandhis* must be present. The number of acts must be as in *Nataka*. Prof. Keith calls this a comedy of manners.

The subject-matter of a *Samavakara* must be taken from a tale of the gods and demons. There is no restriction here that there must be only one hero and on the other hand the number may go up to twelve; each in pursuit of his own object which he attains at the end. Heroic sentiment dominates the whole play. The number of acts are only three. In every act we find the exhibition of cheating, tumultuous action, and love. It may also be said that the graceful manner is almost excluded or faintly developed. Omitting the juncture pause the expansion or *bindu* is made an element of the plot.

*Ihamrga* is another type in which a maiden is sought after. There is the admixture of the poets inventive imagination and a legendry tale in the subject matter in this type of drama. There would be the hero and his rival in the play trying to deprive one another of the object of achieving the love. The hero and his rival must be of a noble birth and the later must commit a mistake. Three junctures *i.e.*, the first two and the last one allowed in this play and the number of acts are only four.

The subject-matter in a Drama is drawn from legend. Gods, demi-gods, and demons numbering sixteen appear in this type as the heroes. Magic, sorcery, eclipses etc., figure in this play. Excluding erotic and comic sentiments, the sentiment fury is made to predominate. The number of acts

are four without introductory scenes of any kind. The graceful manner is forbidden, and juncture pause is absent.

The *Vyayoga* is a military spectacle and the subject is legendary. The hero must be either a god or a royal sage. The whole play is filled with strife and battle but a woman will not be the cause of this battle. This is only a One Act play, extending the complete action only to one day. The first two and the last junctures are only allowed. The erotic and comic sentiments and the graceful manner are barred.

*Anka* is also a 'One Act' play. The subject matter is legendary but the poet is given a chance to develop it. The hero is a human being. The sentiment is pathetic and Verbal style appears throughout. The descriptions of battles and fights do cause the laments of women on the stage.

The *Prahasana* gives an opportunity to the poet to invent its subject-matter. The tricks and quarrels of low characters of all kinds are essentially dealt with. This is also a 'One Act' play containing the comic sentiment. The graceful and violent manners are excluded and only the first and last junctures appear.

*Bhana* a monologue, has the invented subject-matter, The adventures of both the heroic and erotic sentiments are set forth by a parasite. This is also a One Act piece with only the first and last junctures. The elements of *Lasya* are in place here.

*Vithi* is a One Act play, played by one, or two or three persons. The leading sentiment is erotic and others are hinted at. The graceful manner is prohibited. Though the first and last junctures only are considered,—all other elements of the plot are present.

A close critical examination of the above ten types would reveal to some extent the evolution of drama on Indian soil. Man in the beginning of the early life knew only to dance in the extecy of his feelings. Physical guesures aided him in giving vent to his expressions, which shows that expression was accompanied by gestures, the first elements of dance. He was also selfish in the sense that he did not know how to associate himself with others. As he had to wander in an adventurous spirit in search of food, and to gratify his biological desires he knew only the two sentiments i.e., heroic and erotic. This is what is to be witnessed in a *Bhana*. It is a monologue where only one person treated to be a parasite expresses himself in all ways. The actions and sentiments of others also are imitated by him only. In this type we observe heroic and erotic sentiments. These two may be stated to be the main essential sentiments. In the beginnings of life it is apt for a human being to develop unconsciously the heroic and erotic sentiments only. So this can be taken as the first step in the evolution of drama.

Next as age advanced man has extended his sphere of activities. He has learnt to associate himself and co-operate with others in his living and

other matters. As association enlarges itself there is the possibility to experience the enhanced number of sentiments. *Vithi* is quite in keeping with these developments. In *Bhāna* the first type we see only one person taking the roles of many. But here in *Vithi* it is not so. Two or three people appear on the stage. They have direct contact with each other. They speak, as others do in the normal life. Here the leading sentiment is erotic only *i.e.*, the heroic sentiment is suppressed. Though the existence of other sentiments also is recognized, this does not deviate from the first in matters of grace and other things *i.e.*, as in *Bhāna* graceful manner is excluded in this also, Which shows that the original tinge still persists.

We now come to the stage of *Prahasana*. Man in course of time experienced wider range of life. The seeds of jealousy and envy were sown. Co-operation gave place to competition and competition to wonder and comic. This is exactly the representation in a *prahasana*. Here we see the quarrels of low class characters only, and the comic sentiment occupies the highest place in the Drama. Still the ungraceful manner persists.

The society at this stage became some what complicated. The seeds of jealousy and envy sown in the previous stage began sprouting and the comic element is suppressed in favour of pathetic sentiment. *Anka* a type of drama clearly exhibits this. We hear the descriptions of battles and fights in this type. The laments of women for the deaths of their husbands probably in the battles and fights are heard on the stage. This gives rise to the sentiment, pathos, rousing pity in audience. The elements of ungraceful manner expressed in the Verbal style continues to persist at this stage also.

An extended and intricate society, trying to bring about an organisation is felt at this juncture. The process of an organisation generally meets with so many objections and upheavals. The question of enjoying authority is followed by factions and fractions and one rival group naturally tries to cut at the root of the other and capture authority. This natural order may be much more in the case of a primitive society, but this has nothing to do with women as the desire for a diadem goes unconquered by a woman. *Vyayoga* exactly depicts this phase of life only as this is nothing but a military spectacle. The whole play is filled with strife and battle without a lady being a cause. A special noteworthy feature of this *Vyayoga* is the banishment of erotic and comic sentiments and the graceful manner. Till this the play consists of only One Act.

Here we notice a compromising society. After a futile strife and struggle man became wise and accomadative attitude was developed in him. The vast land afforded protection to each and every one, and all went in their own pursuits unhampered. But the idea of getting the wishes fulfilled laying dormant in him propelled the man now and then and the heroism in him is sure to make its appearance at interval, and where it is thought that Physical heroism would be in vain psychic heroism was given the full swing. As a

result of this, cheating and tumultuous action was witnessed. This kind of society produced *Samavakara*; This has three acts a fact to prove the activities of expanded society. There is no restriction here that there must be only one hero. The number of heroes goes up to twelve which indicates the compromising attitude and quite in accordance with the set up of agreement they are all allowed to pursue their own ends. But in achieving their ends they had to cheat others and at times exhibit valour. So much so a kind of love, cheating and tumultuous actions culminating in the heroic sentiment is made to diffuse the play. Though this does not differ much from the above, the elements of graceful manner accompanied by psychic development strikes a note at the expanded society and its developed interests.

Cheating and tumultuous actions began in *Samavakara* are found in full play in *Dima*. A development in these faculties attained its peak position in Magic and sorcery. This shows that the society did not spare anything to get its desires fulfilled and frighten the people. All kinds of undesirable elements were practised and amused themselves with them. This is exactly the position found in *Dima*. This also does not differ much from *Samavakara*. The number of heroes in the play is more or less the same showing the free indulgence of people in the pursuits of their desired objects. The presence of Magic and sorcery would certainly explain the introduction of the sentiment fury excluding erotic and comic. The number of acts also is raised to four, with the expansion of material on hand.

*Ihamrga* presents a distinctive development. Man did not like to expose his desires. He thought that certain things like love etc., should be kept in secret. He also understood that wooing a woman for some time to win her love would yield better results than to capture by force. Path of love is not without thorns. So even in this calm and secret path he had to meet with so many obstacles in the shape of villains and others. This is portrayed in the type *Ihamrga*. Here we find a lovely maiden being sought after by a lover. The hero has to face his rival at every step to win his object. A simple mistake committed by the villain deprives him of his object. In this period also the material is not much. Though there is the reduction in the number of heroes, there is the introduction of a rival and the subject matter takes sudden changes in its progression. So one almost compensates the other maintaining the length of the play.

After passing through these stages man was relatively perfected in his intellectual capacities. At this stage he learnt to accommodate himself with all the oddities in life. He understood the different types of creation in nature. His intellectual capacities helped him to confide himself in his dearest and seek his help to attain his ends. It is also understood that sensitive nature is same in both male and female irrespective of time and place. This intellectually advanced period gave raise to *Nataka*. As there is the perfection in the development of society there is the perfection in the development of the Act. *Nataka* is thus said to be a perfect type of *Rupaka*. We do not

find a rival to a hero in a *Nataka* generally. The two sentiments erotic and heroic are considered to be the major and important sentiments, and all other elements are said to be subordinate. The heroine also is given her due share to express her feelings; "Love at first sight" considered to be an element of civilised society is approved as against the brutal force exhibited in the earlier types. The intellectual development of the society finds expression in the refined simple conversations of the characters. The peaceful conditions prevailing also are to be noticed in the sweet elegant verses sung in the drama. The accompaniments like dance and music expressive of cheerful spirits are made part and parcel of *Nataka*. All this undoubtedly gives us an idea that this is the highest developed form of drama in India; Not only from the point of its subject, treatment and other items included in this, but also from the stand point of evolution as noticed above we can take *Nataka* as the highest refined form of drama. The same *Nataka* may be called a *prakarana* if the number of acts exceed ten and may be called a *Mahanataka* if any act is complete in itself in its subject matter. So these may be considered as modifications but not separate species.

When all the conditions are peacefully settled, and the monarchs and literates are amusing themselves with *Natakas* in which their gay spirits and heroic deeds are portrayed the need for the enjoyment of people in the lower strata arose. Any instruction must be lightly induced in accordance with their mental structure. So a form which not only serves the immediate purpose of catering to the tastes of lower class but also gives light entertainment to the higher and learned class arose. This form is known as *prahasana*. The very name itself suggests that it is to relieve the serious tension of the mind. So much so it is set with the quarrels of low characters of all kinds and the sentiment, comic is made essential.

The above account gives us a general idea of the evolution of drama in India. As Bharata did not think of giving a historical sketch of the evolution of drama, he must have only given a list of the forms of drama so far current in the country; and I am sure a critical eye does not overlook this gradual development. As drama is said to be the mirror of life the development of drama undoubtedly depends on the development of life in a society.

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Quotations relating to the English Drama are from "Theory of Drama" by A. L. Nicoll.



## MISCELLANEOUS I

### A NOTE ON TWO VERSES OF THE *SUBHASITARATNAKOSA*

The Harward Oriental Series, D. D. Kosambi and V. V. Gokhale have put the Sanskrit world under obligation by bringing out an excellent edition of the *Subhasitaratnakosa*. In his preface to the edition, the general editor of the Series, Danial H. H. Ingalls has picked out two stanzas and translated them to evince the judicious talents of the editors of the volume in keeping the readings found in the manuscripts without emending them as their predecessors have done. The first verse is:

गते प्रेमाबन्धे हृदयबहु माने विगलिते  
निवृत्ते सद्भावे जन इव जने गच्छति पुरः ।  
तदुत्प्रेक्ष्योत्प्रेक्ष्य प्रियसखि गातास्ते च दिवसा  
न जाने को हेतुः स्फुटति शतधा यन्न हृदयम् ॥

This has been translated:

The bond of his affection broken,  
the value that he placed upon me in his heart erased,  
this man now walks before me like any other man,  
his love now ceased.

The days pass with my thinking and thinking of these things.  
Dear friend, I know not why my heart  
breaks not into a hundred pieces.

The printed editions of the *Amaru-sataka* and *Saduktikarnamrta* read गतांस्तांश्च दिवसान् instead of गातास्ते च दिवसा in the third quarter. F. W. Thomas who edited the *Subhasitaratnakosa* under the name *Kavindravacanamasamuccaya*, emended the reading of the Mss. according to the printed version of the poem. Ingalls says that the reason for the present editors' keeping the original reading is that "the verse to them makes perfectly good, indeed rather better sense, as the manuscripts give it."

The editors are perfectly right in keeping the reading found in the manuscripts, when it makes sense; but whether this reading makes *better* sense, as has been claimed, is doubtful. The word उत्प्रेक्ष्य has been taken by the translator in the sense of 'thinking.' The subject of this infinite verb must be the heart of the lady, whereas that of the finite verb गताः is the days दिवसाः. This would make no syntax in Sanskrit. समानकर्तृकत्व of the two actions is essential for syntactical connection. In this case, therefore, the reading गतांस्तांश्च दिवसान् is to be accepted.

If, on the other hand, उत्प्रेक्ष्य is taken to mean 'looking upon' or 'expecting,' the sense of the third quarter will be different from what is given in the translation. In this case, the days are the subject of both the verbs. The translation, then, must be: "Looking on the gradual wane of love even

those days passed away.” Here the pronoun *ते* would refer to the days that have witnessed the waning of love; and the particle *च* would mean ‘even.’ Thus the sense of the third quarter would support the surprise of the lady indicated in the fourth quarter: Even the spectators (*i.e.*, the days) of these and happenings did go away (as if unable to bear the sight), but my wretched heart, which is the actual sufferer, still lingers on!

According to the emended reading, the heart is the subject of *उत्प्रेक्ष्य* as well as of *स्फुटति*. The particle *च* connects together the two objects of the infinite verb *उत्प्रेक्ष्य*. The pronoun *तान्* would refer to the days prior to the wane of love. Thus the surprise indicated in the last quarter of the verse is provided with sound basis. So the emended reading certainly conveys better sense, though the Mss. reading is not incorrect.

Besides, the translation of the verse as a whole is not very happy. The gradual waning of love which is beautifully pictured in the first three clauses of the original has not come in the translation. Here the lady, who is a *मानिनी* is picturing the wane of love of her lover for her as she felt it. First the bond of affection was broken; then his regard for her disappeared; even then, they could live as two members of the society, were there the goodness; but, alas! that also disappeared; So her lover was no better than any other man for her. This is the intention of the poet.

The second verse which Ingalls has picked up is:

आदृष्टिप्रसरात् प्रियस्य पदवीमुद्रीक्ष्य निविष्णया  
विश्रान्तेषु पथिष्वहःपरिणतो ध्वान्ते     ‘ति ।  
दत्त्वेकं ससुधागृहं प्रति पवं पान्थस्त्रियास्मिन् क्षणे  
नाभूदागत इत्यमन्दवलितोद्ग्रीवं पुनर्वीक्षितम् ॥

The translation of this stanza runs thus:

At the day's end as the darkness crept apace  
the saddened traveller's wife has gazed  
as far as the eye could reach along the quiet road.  
She takes one step returning to the whitewashed house,  
then thinking, “At this very moment he may come,”  
she turns her head and quickly looks again.

Here the printed version of the *Amaru-sataka* reads *ससुधा गृहं* in the place of *ससुधागृहं* in the third quarter. The editor of the *Kavindravacanasa-muccaya* has emended the Ms. reading accordingly. Ingalls says that “closer attention reveals both the beauty and the probable genuineness of the Kosambi-Gokhale reading.” His contention is that the mention of whitewashed house agrees with the custom in India, where the wives expecting their husbands, return whitewash their houses, and this is the superiority of the reading *ससुधा गृहं* over *ससुधा गृहम्*. But then one wonders how the form can be grammatically correct. If it is a compound word, the form must be *ससुधागृहम्*. Supposing there are two separate words, the expression should be *ससुधागृहम्*. Otherwise, it should be accepted that here the second word in the compound is

आगृहं not गृहं, which sounds very incredible. Even admitting such an unusual usage, ससुष for 'whitewashed' still sounds unconvincing. It can mean 'having *cunam*, which should be interpreted as 'whitewashed.'

The reference given by Ingalls in support of his interpretation is also not up to the point. In the beginning of Premchand's *Ma* there is no mention of whitewashing. The Hindi expression लीपपोता means only washed and cleaned by applying cowdung or some other materials on the floor and the walls of the house. Anyway, the high standard of the language found in the verse does not admit of a grammatically incorrect form.

Ingalls, further, finds fault with the emended reading. He states: "By comparison the word *sasuca* is banal and tautologous, for the sadness of the wife is already expressed by *nirvinnaya* in *a*." Here it is to be pointed out that *nirveda* and *suc* are not synonyms. The first is indifference or desperateness, while the other is sorrow, a feeling directly experienced. निर्वेद is the स्थायिभाव of शान्त while दुःख or शोक is the स्थायिभाव of क्रोध. The idea of the verse is that after directing her eyes as far as they can go and not seeing her husband coming, the wife becomes desperate; she still lingers outside the house in utter despair; seeing that the road has become quiet and darkness creeps apace, she becomes aware of her presence and takes a step towards her house; now she feels the pain of sorrow. That is to say, while she feels the sorrow, the desperateness has disappeared, for there is now inclination towards a definite action, i.e., returning home. Accordingly, the order of the clauses maintained in the translation is also not very accurate.

DR. SRI KRISHNA SARMA.

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## MISCELLANEOUS II.

### A NOTE ON THE VIDYA AND AVIDYA OF THE ISAVASYA

The passages of the Rig-Veda, "The one Being the sages describe in several ways" (I. 164. 46 and X. 114. 5)<sup>1</sup> have a far more comprehensive application than the contexts in which they respectively occur. What is said there of the Deity is equally true of the mode of attaining it. Just as, by whatever diversity of names the One Entity is spoken of or known, the same Supreme Intelligence is every where meant, in the same way, however various the methods may be by which an advance in evolution and the attainment of spiritual ends are to be possible, all of them tend to the same goal. A primary unity is discovered to run through them all. No simile can be apter than that of the same rain-water that at first took its rise from the ocean, returning to the same source by different innumerable rivers and streams (Mahimna). The first endeavour of every religious aspirant must be not to create differences where the texts are in accord, but to unify them, though the texts are seemingly contradictory. That was the noble purpose which Sri Sankaracharya had in view and which he successfully carried out and that is the direction in which every advanced science is developing in this enlightened age.

The eighteen verses of this short and concise Upanishad, the Isavasya, have not only taxed the ingenuity and intelligence of the commentators but are a perennial source of fresh interpretations and a puzzle which every student of the Upanishads must solve for himself before he can usefully proceed further. In the *Anandasrama* series alone some seven commentaries are given and it would not be an exaggeration to say that hardly any two of them agree with each other. These verses are a standing riddle like that of a sphinx. Amidst the apparent conflicts and overlappings, the spirit of the Scripture is in most cases clearly discernible. The *Isavasya* Upanishad speaks of a Vidya and an Avidya by which we understand jnana and karma. The passages are not, at first sight, concordant or supplementary. The first sloka enjoins the protection of one's self by the complete abandonment of the world we live in. The next sloka proclaims in all-seriousness that a man should live the hundred years of his life by performing all the duties prescribed by the Vedas, without fear of being affected by their results. The 9th, 10th and 11th slokas speak directly of Vidya and Avidya. The 9th says that Avidya lands one in darkness, and Vidya, on the other hand, in a still gloomier darkness. The next one says that by Vidya and Avidya different things are understood and the results are different. The 11th sloka recites that he who follows both Vidya and Avidya together, crosses beyond death by his Avidya and reaches eternal immortality by his Vidya. What does the Upanishad mean? The first two slokas indicate the broad aim of what follows. Vidya must mean knowledge and Avidya action. The two *Kandas* into which the Vedas divide themselves are held to supplement and not contradict each other.

The opinion is prevalent that this Upanishad owed its origin to the ascendancy of Buddhism and its principles. This may or may not be the fact, and it does not concern us in any way. Its object, however, is the same as that of the Buddha, namely, to arraign in strong language the hypocrisy of some, who, appearing to be possessed of the sacred lore, pretend to have found out (only in words) the narrow pathway that directly leads us to salvation, and give up all moral, social and religious bonds. The Kathopanishad authoritatively states that "fools, presuming themselves to be all knowing though steeped in ignorance, rush headlong to destruction, as blind men led by the blind (I. 2.5)

The Brahmagyda or the "path of the heart" is said to be, "as sharp, as the edge of the razor." (Katha. Up. I. 3. 14). The same comparison is to be found also in the Bible of the Christians. What does this simile mean? It means that he who travels along that difficult path must do so without swerving a hair's-breadth either to the right or to the left. It is only a line without breadth, and the gentlest motion, be it ever so imperceptible, takes away the marching soul altogether off the line. As the "Voice of the Silence" puts it, "Long and weary is the way before thee, Disciple. One single thought about the past that thou hast left behind, will drag thee down and thou wilt have to start the climb anew." Have we not come across instances of men who have abruptly renounced one or more fleeting pleasures of this world, only to return to it with a relish intensified all the more by an unprepared-for separation. The human mind, thrown suddenly and with vehemence on a hard and unaccustomed ground rebounds from it with astonishing elasticity like a tennis ball. Without systematic preparation, gradual submission to hardship and tenacious assiduity, it is impossible nay, it is rash and risky, to plunge into the extremely difficult pathway of Jnana.

What is the advice to be given in such cases? A comparison of the two paths and a clear definition of the evils of a hasty procedure, would be of little avail. A flat abuse of the method of knowledge would be against the aim and the spirit of the whole of religious literature. The only way out of the dilemma is to place two different texts in juxtaposition without pointing out in detail their connection or their significance. From this we have to draw an inference, which, while it is not in direct opposition to either of the expressed views, is yet reconcilable with both and brings to prominence that unity that is always intended to be discerned by a coherent interpretation of the different texts.

It is pointed out that by leaving off Karma, and taking to Jnana, an incapable novice loses the fruits of both and subjects himself to a double suffering. The results that are enjoined for action will never come to him, for he does no action. Nor will he reach final beatitude, for his Jnana never pierced his skin and reached his heart. By all means follow the higher pathway, says the Upanishad, provided we have gone through the necessary training and have sufficient confidence in our powers and capabilities or provided a proper guru is to be found who can be relied upon as a safe and competent

guide. But, in the absence of such circumstances, Karma is the only desirable and harmless way. If we do good Karmas by methods warranted by the sastras, only good will come out of it. In no way should we do bad actions. It may be said that such a degree of perfection cannot be approached by the performance of Karma alone, as by the direct knowledge of the attributeless Brahman. True; but every ascent commences from the first rung of the ladder, though the last one alone is the direct and proximate cause of our reaching the top. Moreover, much good can be got from the performance of actions without any desire for their fruits. This is the Karma Yoga, which is so flatteringly spoken of in the Bhagavad-Gita. (V. 2). "Action for its own sake" is the watchword. What a commendable self-sacrifice! Who will doubt the cheerful promise of Sri Krishna that this too leads one to the same Unity to which all other processes tend (Gita V. 12). Did not Janaka and others reach the highest of perfection by this method and by this method alone (Gita, III. 20)? When there are so many brilliant possibilities before us, there is no reason to discard such a golden mean and adopt a different method, as difficult as it is dangerous, without the necessary precautions and safeguards.

We can go even a step further. Even those who are on the way to perfection and those who have reached perfection need not look down with disdain on the ignorant world that makes so much of rituals and ceremonials. Sri Krishna Himself did not think it a disgrace to proclaim to Arjuna that, though He was perfect and had nothing to gain by performance of actions, yet He remained doing actions without any definite aim, merely to set an example to the whole world and to keep a-going the evolution of the universe. "As the Lord, so the people," and if the Lord indulges in inertia, the people too will grow inert, and the destruction of the worlds would be near at hand (Gita III. 21—26).

Thus, while not condemning the Karma-path, and praising the Jnana-path, nor, on the other hand, adding to the merits of the former at the expense of the latter, the Isa-vasaya takes the only reasonable and possible course, namely, prescribing Karma-yoga for all those whose competency is not so far developed as to guarantee an unobstructed passage through the doorway of renunciation. It points out the perils of a rash and abrupt transformation of the mind which inflicts a multiple loss on the foolhardy victim. This is the spirit of the Isavasya, which every student of Upanishad philosophy might discern by a careful contemplation of its passages.

N. SUBRAHMANYA SASTRI.

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# Reviews

## I

### धर्मरक्षणम्

तिरुपति श्रीवेङ्कटेश्वर विश्वविद्यालय सम्बन्धि,

श्री भूपति लक्ष्मीनारायण राय प्रणीतं रूपकम्.

पञ्चत्रिंशत्पुटमात्रपरिमिते अल्पशरीरेऽस्मिन् रूपके षडङ्काः सन्ति । पाण्डवपक्षपाती तदनुग्रहैकपरः श्रीकृष्णः आत्मना कृते सन्धियत्ने विफलीभूते युद्धमनिवार्य पश्यन् तत्र धर्मपरायणानां पाण्डवानां विजयः तत्प्रतिपक्षिणां दुर्योधनादीनां न्तिको विनाशश्च यथा भवेत्, तथा संविधातुं सङ्कल्प्य दुर्योधनानुवर्तिनां बलपराक्रमशालियुद्धवीराग्रेसराणां भीष्मद्रोणकर्णानां तत्तदुचितेन प्रकारेण मनसोऽवसादं उत्साहभङ्गं च जनयति ।

शल्यस्य स्वपक्षे आकर्षणाय तमभिगन्तुमिच्छता दुर्योधनेन आहूतः कर्णः स्वस्य भीष्मकृतार्धरथत्वपरिगणनजनितेनामर्षेण ' भीष्मनिपातं अहं न योत्स्ये ' इति प्रतिज्ञां कृत्वा पश्चात् अहो बत एवं महाराजस्य दुर्योधनस्य महान् द्रोहः कृतो भवतीति सन्तप्यमानो विमना भवति ।

मनोविनोदनाय वनं गतः कर्णः एकलव्येन सङ्गतः तस्य पार्थप्रतिद्वन्द्विभावोचितं अतिशयितं अस्त्रविद्याकौशलं जानन् तं दुर्योधनसकाशमानीय सम्मानयति ।

इमं एकलव्यवृत्तान्तं श्रुतवती कुन्ती सम्भ्रान्ता कृष्णाय वाचिकं प्रेषयति ।

शल्यस्य दुर्योधनपक्षाश्रयणश्रवणेन अप्रीतः श्रीकृष्णः अर्जुनेन सम्भाषमाणः कुन्ती-प्रेषितं पत्रं प्रतिगृह्य कर्तव्यं निश्चिनोति ।

एकलव्यनिवासभूतं वनं गतः कृष्णः बहुधा प्रतिबोधनेऽपि दुर्योधनसाङ्गकरणे दृढाध्यवसायं एकलव्यं खड्गेन व्यासद्य ' भारतसङ्ग्रामाध्वरे मुखाहुतिर्भवान् ' इति वदन् तमाश्वासयति ।



इदमत्र कथावस्तु । भगवतो धार्मिकपक्षरक्षणदीक्षावत्त्वव्यञ्जनमिह कवेर्मुख्यमुद्देश्यम् । तदिदं विंशतिं पुटन्यापिनि आङ्गलभाषामये रमणीये उपोद्धाते कविः स्वयं कण्ठोक्तया प्रकाशयति । तदिदं कवेरुद्देश्यं अस्मिन्नवन्धे सुसम्पन्नम् । प्रसन्नमधुरपदैः सुसन्दृढैः गम्भीरभावगर्भैः वाक्यैः विवक्षितमर्थं सहृदयहृदयाराधनक्षमया शैल्या प्रतिपादयति श्रीमान् लक्ष्मीनारायणरायः ।

“यां कां वा यातनां अहमनुभवेयम् । रक्ष मे पुत्रकान् ।

माननीयमग्रजं हन्तुमनुजः, प्रेष्टमनुजं हन्तुमग्रजश्चोद्युत्कौ ।”

इति कर्णार्जुनविषयं कुन्तीपरिदेवितं रसभरितम् ।

का वा दरिद्रता आर्यस्योपेक्षायाः । धर्मप्रभुः खलु । मय्यपि

परिपन्थिपक्षमाश्रिते स तावत् दैवन्यस्तभरः निर्व्याकुलस्तिष्ठेत् ।

इतीदं कृष्णवाक्यं उपालम्भगर्भतया प्रतीयमानमपि युधिष्ठिरस्य लोकोत्तरं क्षमाविशेषं हृदय-  
गाम्भीर्यं च अतिनिपुणं व्यञ्जयति ।

१०, २६, ३२ पुटेषु प्रथमचरमप्रथमसप्तदशीषु पङ्क्तिषु यथाक्रमं प्रत्यजानीत,  
निग्रहीतुं, क्रीडतः, एकलव्यस्य, इतीमानि रूपाणि भवितुमर्हन्ति ।

D. T. TATACHARYA,

## ವೇದಾರ್ಥ ಸಂಗ್ರಹ.

ಶ್ರೀರಾಮಾನುಜಾಚಾರ್ಯರ ಗ್ರಂಥಕ್ಕೆ ಕನ್ನಡಾನುವಾದ ಅಧ್ಯಾತ್ಮಕಾರ್ಯಾಲಯದವರ ಪ್ರಕಟನೆ. ಡೆಮೋಸ್ಟೈಜು, ೨೩೩ ಪುಟಗಳು. ಬೆಲೆ ೩ ರೂಪಾಯಿಗಳು, ಅಧ್ಯಾತ್ಮಕಾರ್ಯಾಲಯ - ಹೊಳೆನರಸೀಪುರ. (ಮೈಸೂರು.)

ಭಾರತೀಯ ಸಂಸ್ಕೃತಿಗೆ ಮೂಲವಾಗಿರುವ ಅಧ್ಯಾತ್ಮವಿದ್ಯೆಯನ್ನು ಇತ್ತೀಚೆಗೆ ಬಹುಳ ಪ್ರಚಾರಕ್ಕೆ ತಂದ ಮಹನೀಯರು ಶ್ರೀ ಶಂಕರ, ಶ್ರೀ ರಾಮಾನುಜ, ಶ್ರೀ ಪೂರ್ಣಪ್ರಜ್ಞ ರೆಂಬವರು. ಇವರನ್ನು ಆಚಾರ್ಯತ್ರಯ ವೆಂದೂ, ಇವರು ಪ್ರತಿಪಾದಿಸಿದ ಮತಗಳನ್ನು ಮತತ್ರಯ ವೆಂದೂ ಹೇಳುತ್ತಾರೆ. ಉಪನಿಷತ್ಸಾರಭೂತವಾದ ವೇದಾಂತಾರ್ಥ ಬೋಧನೆಯೇ ಈ ಮತಗಳದ್ದೇಯ. ಆದರೆ, ಚಿದ ಚಿದೀಶ್ವರ ಸಂಬಂಧವನ್ನು ನಿರೂಪಿಸುವದರಲ್ಲಿಯೂ, ದೇಹಿಯಾದರು ಮುಕ್ತಿಗಾಗಿ ಅನುಸರಿಸಬೇಕಾದ ಜೀವಿತವಿಧಾನ, ಸಾಧನೆ, ಇತ್ಯಾದಿಗಳ ವಿಷಯದಲ್ಲಿಯೂ ಈ ಆಚಾರ್ಯರು ಭಿನ್ನಾಭಿಪ್ರಾಯಗಳುಳ್ಳವರಾಗಿದ್ದಾರೆ. ಪ್ರಸ್ಥಾನತ್ರಯವನ್ನು ಸಮನ್ವಯಿಸುವದರಲ್ಲಿಯೂ, ಮಹಾ ವಾಕ್ಯಗಳ ಅರ್ಥವನ್ನು ವಿವರಿಸುವದರಲ್ಲಿಯೂ ಕೂಡಾ ಇವರ ದೃಷ್ಟಿಭಿನ್ನ ಭಿನ್ನವಾಗಿರುತ್ತದೆ. ಶ್ರೀ ಶಂಕರರು ಪ್ರತಿಪಾದಿಸಿದ ಅಭೇದವಾದವನ್ನೂ, ಜ್ಞಾನೈಕೋಪಾಧಿಯನ್ನೂ ಪರಾಮರ್ಶಿಸಿ, ಜೀವಾತ್ಮ, ಪರಮಾತ್ಮರ ನೈಲಕ್ಷಣ್ಯವನ್ನೂ, ಭಗವದುಪಾಸನೋಪಾಧಿಯನ್ನೂ ಪ್ರತಿಪಾದಿಸುವದು ಶ್ರೀ ರಾಮಾನುಜಾಚಾರ್ಯರ ಪ್ರಯತ್ನವಾಗಿದೆ. ವೇದಾರ್ಥ ಸಂಗ್ರಹ, ಗೀತಾಭಾಷ್ಯ, ವೇದಾಂತಸಾರ, ಶ್ರೀ ಭಾಷ್ಯ - ಮುಂತಾದ ಇವರ ಗ್ರಂಥಗಳೆಲ್ಲವೂ ಏತಕ್ಕರ್ಹವ್ಯ ನಿರ್ಮಹಣೆಯಫಲಗಳು.

ಶ್ರೀ ಶಂಕರರು ತಮ್ಮ ಅದ್ವೈತ ಮತ ಪ್ರತಿಪಾದನೆಗಾಗಿ ತೆಗೆದುಕೊಂಡ ಉಪನಿಷದ್ವಾಕ್ಯಗಳನ್ನೇ ಶ್ರೀ ರಾಮಾನುಜರು ಗ್ರಹಿಸಿ, ವೇದಾರ್ಥ ಸಂಗ್ರಹ ನೆಂಬ ಈ ಗ್ರಂಥದಲ್ಲಿ, ತಮ್ಮ ವಿಶಿಷ್ಟಾದ್ವೈತ ಮತಕ್ಕನುಕೂಲವಾಗಿ ಅರ್ಥ ವಿವರಣೆಯನ್ನು ಕೊಟ್ಟಿರುತ್ತಾರೆ. ತಾವು ಪ್ರತಿಪಾದಿಸುತ್ತಿರುವ ಈ ಅರ್ಥಕ್ಕೆ ಬೆಂಬಲವಾಗಿ ಇತರವಾದ ಉಪನಿಷದರ್ಥಗಳನ್ನೂ, ಗೀತಾವಾಕ್ಯಗಳನ್ನೂ, ವಿಷ್ಣುಪುರಾಣಾಂತರಗತಾರ್ಥಗಳನ್ನೂ, ಆಯಾ ಸಂದರ್ಭಗಳಲ್ಲಿ ಉದಾಹರಿಸಿರುತ್ತಾರೆ. ಜ್ಞಾನ ಮಾರ್ಗಕ್ಕಿಂತಲೂ ಪರಮಾತ್ಮೋಪಾಸನರೂಪವಾದ ಕರ್ಮಮಾರ್ಗವು ವಿಶಿಷ್ಟವಾದುದೆಂದು ಪ್ರತಿಪಾದಿಸುವದು ಈ ಗ್ರಂಥದ ಮುಖ್ಯದ್ದೇಯ. ನಾರಾಯಣನೇ ಕರ್ಮಫಲದಾತನಾಗಿರುವ ಕಾರಣ ಜೀವಾತ್ಮ ಪರಮಾತ್ಮರ ನಿಜವನ್ನರಿತು, ತತ್ಪರಮ ಪುರುಷನನ್ನಾಧರಿಸಿ, ಆತನ ಪ್ರಾಪ್ತಿಯನ್ನು ಹೊಂದಬೇಕೆಂಬುದು ಇದರಲ್ಲಿನ ಉಪದೇಶಸಾರ.

ಶ್ರೀ ಶಂಕರರು, ಶ್ರೀ ರಾಮಾನುಜರು ಪ್ರತಿಪಾದಿಸಿದ ಈ ಎರಡು ಅಭಿಪ್ರಾಯಗಳಲ್ಲಿ ಯಾವದು ಉತ್ಕೃಷ್ಟವಾದುದೆಂಬ ಪ್ರಶ್ನೆ ಅಪ್ರಸ್ತುತವಾದದ್ದು; ಮತ್ತು ಅನಾವಶ್ಯಕವಾದದ್ದು. ನಮ್ಮ ವಿಜ್ಞಾನ ವಿಕಾಸಕ್ಕಾಗಿಯೂ, ಲೋಕ

ಕಲ್ಯಾಣಕ್ಕಾಗಿಯೂ ತಮ್ಮ ಜೀವಿತಗಳನ್ನೇ ವಿಸಿಯೋಗಿಸಿದ ಈ ಮಹನೀಯರ ಉತ್ತಮಾಭಿಪ್ರಾಯಗಳನ್ನೂ, ಉಪದೇಶಗಳನ್ನೂ ಕೃತಜ್ಞತೆಯಿಂದ ಗ್ರಹಿಸಿ, ತದನುಗುಣವಾಗಿ ಜೀವಿತ ಯಾತ್ರೆ ಯನ್ನು ನಿರ್ವಹಿಸುವದು ನಮ್ಮ ಧರ್ಮವಾಗಿದೆ.

ಆದರೆ, ಸಂಸ್ಕೃತ ಭಾಷೆಯಲ್ಲಿ ಅಧಿಕಾರವೂ, ತರ್ಕನ್ಯಾಯಾದಿ ಶಾಸ್ತ್ರಗಳ ಸರಿಜಯವೂ ಇಲ್ಲದ ಸಾಮಾನ್ಯರಿಗೆ ಈ ಮಹನೀಯರ ಬರಹಗಳು ಅಗಮ್ಯಗಳಾಗಿವೆ. ಆ ಕಷ್ಟವನ್ನು ಕಳೆಯುವದೆ ಈ ಅನುವಾದ ಗ್ರಂಥಗಳ ಮುಖ್ಯ ಪ್ರಯೋಜನ. ಸಂಸ್ಕೃತ ಭಾಷೆಯಲ್ಲಿ ನಿಕ್ಷಿಪ್ತವಾಗಿರುವ ನಮ್ಮ ಭಾರತೀಯ ವಿಜ್ಞಾನ ಸರಸ್ವತವನ್ನೆಲ್ಲಾ, ಈ ವಿಧವಾಗಿ, ದೇಶ ಭಾಷೆಗಳಿಗೆ ಅನುವದಿಸುವ ಅವಸರವೆಷ್ಟಾದರೂ ಉಂಟು. ಪ್ರಪಂಚಭಾಷೆಗಳಲ್ಲಿ ಪ್ರಧಾನಸ್ಥಾನವನ್ನು ಹೊಂದಿರುವ ಆಂಗ್ಲ ಭಾಷೆಯಲ್ಲಿಯೂ ಇಂಥಹ ಅನುವಾದಗಳು ಪ್ರಾಮಾಣಿಕವಾದುವು ಹೊರಡಬೇಕಾದ ಅವಸರವಿದೆ. ಪ್ರಾಚೀನ ಸಂಪ್ರದಾಯಾನು ಬದ್ಧವಾದ ಶಿಕ್ಷಣ ಸಂಸ್ಥೆಗಳಿಂದ ಇಂಥಹ ಕಾರ್ಯಕ್ಕೆ ಕೈ ಹಾಕಬೇಕೆಂಬುದು ನಿಜ. ಇಲ್ಲವಾದರೆ, ಅಪೋಹಗಳಿಗೂ, ದುರಭಿಪ್ರಾಯಗಳಿಗೂ ಅವಕಾಶ ಉಂಟಾಗಬಹುದು. ಮತ್ತೊಂದು ಮಾತು. ಅನುವಾದಕರಿಗೆ ಮೂಲಗ್ರಂಥದ ವಿಷಯದಲ್ಲಿ ಮಾತ್ರವೇ ಅಲ್ಲದೆ, ಅನುವದಿಸುವ ಭಾಷೆಯ ಮೇಲೆಯೂ, ಅಧಿಕಾರವು ಸಮಗ್ರವಾಗಿ ಇರಬೇಕಾಗಿದೆ. ಇಲ್ಲದಿದ್ದರೆ ಅನುವಾದದ ಪ್ರಯೋಜನವು ಫಲಿಸಲಾಗದು. ಮುಖ್ಯವಾದ ಯಾ ಯೆರಡಂಶಗಳನ್ನೂ ಗ್ರಂಥ ಪ್ರಕಾಶಕರು ಗುರಿಸಿರುವ ರೆಂದು ರಚನೆಯಿಂದ ವ್ಯಕ್ತವಾಗುತ್ತದೆ. ಮೂಲವಾಕ್ಯಗಳ ಅನುವಾದದಲ್ಲಿ ಸಂದೇಹಕ್ಕಿಲ್ಲಿಯೂ ಅವಕಾಶಕಂಡುಬರುವದಿಲ್ಲ. ವೇದಾಂತವಿಷಯಕ್ಕೆ ಸಂಬಂಧಿಸಿದ ಪಾಂಡಿತ್ಯವನ್ನು ಅನುವಾದಕರು ಚೆನ್ನಾಗಿ ಸಾಧಿಸಿರುವರೆಂದು ರಚನೆಯು ಸಾಕ್ಷ್ಯಕೊಡುತ್ತದೆ.

ಉಪಯುಕ್ತವಾದ ಕನ್ನಡವಾಣಿಯು ಸರಳವೂ, ಅರ್ಥವಂತವೂ ಆಗಿದೆ. ಶಾಸ್ತ್ರ ಗ್ರಂಥವಾದ ಕಾರಣ ಇನ್ನೂ ಸುಲಭಮಾಡುವದು ಕಷ್ಟವೇ ಸರಿ. ಆದರೂ ಒಂದು ಮಾತು. ಮೂಲದ ಒಂದೊಂದು ವಾಕ್ಯದ ಭಾವವನ್ನೂ ಒಂದೊಂದು ವಾಕ್ಯದಿಂದಲೇ ಅನುವದಿಸಬೇಕೆಂದ ಪ್ರಯತ್ನ ಕಾಣಬರುತ್ತದೆ. ಆ ಕಾರಣದಿಂದ ಸಂಸ್ಕೃತವಾಕ್ಯ ರಚನೆಯು, ಹಾಗೆಯೇ, ಅನುವಾದದಲ್ಲಿ ಬಂದು ನಿಂತಿದೆ. ಮೂಲಭಾವಗಳನ್ನು ಸಾಧ್ಯವಾದಷ್ಟು, ಬೇರೆ ಬೇರೆ ವಾಕ್ಯಗಳಲ್ಲಿ ವ್ಯಕ್ತಮಾಡಿದ್ದರೆ ರಚನೆಗೆ ಇನ್ನೂ ಸಾಲಭ್ಯವು ಒದಗುತ್ತಿತ್ತು, ಇದು ಸೂಚನೆ ಮಾತ್ರವೇ. ಇಂಥಹ ಉದ್ಗ್ರಂಥವನ್ನು ಅನುವದಿಸುವದರಲ್ಲಿರುವ ಕಷ್ಟವು ಪಂಡಿತರೇ ಬಲ್ಲರು. ಇಂಥಹ ಕ್ಲಿಷ್ಟವಾದ ಕಾರ್ಯವನ್ನು ಇಷ್ಟುಚೆನ್ನಾಗಿ ನಿರ್ವಹಿಸಿದ ಅನುವಾದಕರನ್ನೂ ಹೀಗೆ ಭಾರತೀಯ ಶಾಸ್ತ್ರಕ್ಕೆ ನಿರಂತರವಾದ ಕೃಷಿಮಾಡುತ್ತಿರುವ ಅಧ್ಯಾತ್ಮಪ್ರಕಾಶ ಕಾರ್ಯಾಲಯದವರನ್ನೂ ಮನಃಪೂರ್ವಕವಾಗಿ ಅಭಿನಂದಿಸುತ್ತೇನೆ.

ಇತಿ

ಬೊಪತಿ - ಲಕ್ಷ್ಮೀನಾರಾಯಣರಾವ.

# “ Prapanca-mithyatva-bhusanam ” of “ Gautama-sankara ”

BY

Dr. SHRINATH S. HASURKAR

The text of the *Prapanca-mithyatva-bhusanam*, which is being presented in an edited form in the following pages, is based on a single manuscript in the Govt. Oriental Mss. Library at the Bhandarkar Oriental Research Institute, Poona, bearing the No. 493 of 1899—1915. This seems to be the only manuscript of the work. For the detailed enquiries made at different Oriental Manuscripts' Libraries have so far failed to reveal another manuscript of similar title and contents. The importance of this unique manuscript, which is, by the way, not mentioned by Aufrecht in his *Catalogus Catalogorum*, is further enhanced by the lucid and sure fashion in which the fundamental Advaitic stand of the conditional validity of the empirical universe is at first set forth and then systematically elucidated. I offer my grateful thanks to the superintendent, Mss. section, Bhandarkar Oriental Research Institute, for kindly giving on loan to me a manuscript of such a philosophical interest.

The manuscript carries on the cover—page, i.e., on the part—A of the Fol. 1, the title of the “ *Prapanca-mithyatva-bhusanam*, ” immediately followed by an entry, reading as—**प्रं. ११० ॥ ५०४ ॥**—the first numerical member of the entry probably referring to the serial number of this manuscript in a particular collection of mss. the second probably to the number of the leaves of the manuscript itself. The mention of the title occurs twice in the last but one line at the end of the manuscript,—at first in the hand, in which the entire manuscript comes to have been written, and then in a different hand. The title itself seems to have been happily suggested to the writer's mind by the very opening words of his text, v.i. ‘**प्रपञ्चोमिथ्या.**’

The manuscript consists of four leaves, always of uniform size. Part—A of the Fol. 1 is left blank but for the entry, such as—“ **प्रपञ्चमिथ्यात्वभूषणं प्रं. ११० ॥ ५०४ ॥** ” Part—B of the Fol. 4 consists of seven lines only. The remaining portion has 11 lines to a page and 50 letters to a line.

The manuscript happens to be written on a thick country—paper, smooth and greyish,—with the Folio 1 appearing thicker and the part—A thereof greyer than the rest,—in Devanagari characters, in a hand-writing, which is medium-type and is beautiful and uniform except in the case of the last two lines. The opening salutation and the concluding declaration happen

to be smeared by the red chalk. In the body of the text itself, the chalk is seen to have been used sometimes to mark important words, sometimes to denote the starting point of the पूर्वपक्ष and the उत्तरपक्ष, and sometimes indiscriminately. A few words, which happen to be mainly of an explanatory character and hence not incorporated in the text at first instance, are added to the latter later on,—actually written in the side or the bottom margins with appropriate markings. While common scribal errors are found in the text here and there, a few serious errors of omission and misrepresentation also hamper the flow of the text. The inaccuracies, occurring in the para-12, can be quoted here as examples.

The concluding lines of the manuscript contain a clear reference to the author and the scribe thereof. The author there is stated to be गौतमशंकर, a son of भट्टशंभु, a renowned scholar and a resident of पुण्यस्तम्भ. No further light on the personality of the author and his age is directly thrown by the text itself. The easy and sure way in which the arguments for and against the invalidity of the empirical universe have been put forth and discussed in the text, however, sufficiently indicates that this गौतमशंकर must have been wellversed in different systems of Indian philosophy with an unmistakable inclination towards the uncompromising Advaitic view. The information about the scribe of the manuscript is still more scanty. Nothing but the mention of the name, such as विश्वनाथ, occurs in the last but one line of the manuscript.

The manuscript is silent on the point of its age. The characteristic fashion of the discussion, the author गौतमशंकर has adopted with a view to prove his thesis, however, indicates the last century,—rather the earlier part of the last century,—as the probable age of its composition. The 'polished' appearance of the arguments, put forth in the enunciation of the Advaitic point of view, also lends its support to the above assumption by indicating that the text might have been written by गौतमशंकर, when even the process of elaboration of the subtle points of—not exactly metaphysical but—discussional value in the field of Indian philosophy had already reached completion and the age of mere repetition of well-known, stock-in-trade, arguments, was coming in. The evidence, afforded by the scriptural analysis of the manuscript indicates, on the other hand, the middle of the last century as the probable age of the actual writing of the present copy of the work.

The text proper of the manuscript begins on the part—B of the 1st Folio, —the part—A having been assigned the role of the cover—page, and comes

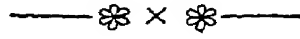
to an end on the part—B of the 4th Folio. A brief salutation and an equally brief concluding declaration occur at the beginning and the end of the text. No irrelevant discussions mar the flow of the discussion. Indeed, a well-knit pattern of composition can be said to be a distinctive feature of the entire work under study.

The work, as its very title indicates, represents an attempt to enunciate the Advaitic doctrine of fundamental falsity of the empirical universe. With this end constantly in view, it, at first, states the doctrine in a brief sentence (para—2), and then proceeds further by way of elaboration of the key-terms, occurring therein. It thus takes up the term—मिथ्या and explains in details what is exactly implied by that term (para—3). It enumerates certain views, entertained about the exact implications of the said term, discusses them at length and points out the defects inherent therein (para—4 to 7). After having answered certain objections, raised by the critics of the Advaitic view (para—8), the work, proceeding further, takes up the consideration of the implications of the term—दृश्यत्वात् (para—9), then of the term—जडत्वात् (para—10), and brings the discussion of the crucial terms, employed in the initial statement, to a close (para—11). It then states and discusses at length certain objections raised by the thinkers, critical of the Advaitic stand, with reference to the initial statement, and having dismissed them as arising out of the mis-apprehension of the Advaitic view (para—12—13), it concludes its deliberations on a triumphant note (para—14). This cursory view of the subject-matter, read along with the index, that follows this critical introductory note, will be able, it is hoped, to give some idea of the topics, discussed in the work.

From beginning to the end, the entire work is characterized with a powerful tone of scholarly discussion. It is also characterized with an exclusive attention, paid to the defence of the Advaitic stand of the essential falsity of the empirical universe. To achieve this purpose, the principal stand has been tersely stated in the very beginning, and all the discussion, that follows later on, are made to have a direct and intimate bearing on that initial statement. All this makes the title of '*Prapanca-mithyatva-bhusanam*,' given to the work, most appropriate.

Though of a very slender bulk, the *Prapanca-mithyatva-bhusanam* indeed deserves a place of its own in the field of Indian Philosophy as an interesting piece, enunciating, in a well-knit manner, one of the foremost principles of the Advaita Vedanta!

## “ प्रपञ्चमिथ्यात्वभूषणगतप्रतिपाद्यविषयसूचिका ”



१	मंगलाचरणम्	...	...
२	वेदान्तराध्वान्तकथनमुखेन प्रपञ्चमिथ्यात्वानुमानोपन्यासः	...	...
३	अनुमानगतमिथ्यात्वव्याख्यानम्	...	...
४	व्याख्यानान्तरम्	...	...
५	व्याख्यानान्तरस्यात्यन्ताभावरूपमंशमादाय शंका, तन्निरासः, प्रपञ्चनिषेधस्य तात्त्विकत्वात्तात्त्विकत्वविचारश्च	...	...
६	मिथ्यात्वव्याख्यानान्तरं तत् खण्डनञ्च	...	...
७	मिथ्यात्वव्याख्यानान्तरं, तत्खण्डनं, अभिप्रायान्तरेण तत्स्वीकारश्च	...	...
८	मिथ्यात्वं मिथ्या सत्यमेवेति पूर्वपक्षः तन्निरासश्च	...	...
९	मिथ्यात्वसाधक — दृश्यत्व — विचारः	...	...
१०	मिथ्यात्वसाधक — जडत्व — विचारः	...	...
११	मिथ्यात्वसाधक — हेतुद्वयस्य मुक्त्यन्तर्भवित व्यभिचाराशंका तन्निरासश्च	...	...
१२	प्रपञ्चमिथ्यात्वानुमानं प्रतिकूलतर्कपराहतमिति आशंका, तन्निरासः आत्मानात्मनोरध्यस्ताधिष्ठानभावस्योपपादनम् । अध्यासोपपादनञ्च	...	...
१३	बंधमिथ्यात्वोपपादनम्	...	...
१४	उपसंहारः	...	...

## ॥ प्रपञ्चमिथ्यात्वभूषणम् ॥

प्रपञ्चो मिथ्या दृश्यत्वात् जडत्वाद्वा<sup>१</sup>—इति वेदान्तराद्धान्तः । तत्र मिथ्यात्वमध्यास-विषयत्वम् । अध्यासश्च तच्छून्ये तदवभासः । तदसंबंधिनि तत्प्रतीतिरिति निष्कर्षः । नातो 'घटे रूपं' इति प्रमायामतिव्याप्तिः । न वा संयोगप्रमायामतिव्याप्तिः, वृक्षादेः संयोगसंबंधित्वात् । तथा च स्वासंबंधिनि प्रतीयमानत्वं मिथ्यात्वमिति फलितं । न चासत्यतिव्याप्तिः, सत्त्वेन प्रतीतेर्विवक्षितत्वात् ।

केचित्तु स्वसंसृज्यमानाधिकरणवृत्तित्वात्प्रताभावप्रतियोगित्वं मिथ्यात्वं, भिन्नकालीनाभावमादाय घटादौ सिद्धसाधनवारणाय स्वसंसर्गनिवेशः, संयोगादौ सिद्धसाधनवारणाय<sup>२</sup> एकावच्छेदेनेति निवेश्यं, संबंधविशेषविवक्षा च स्वयमूहनीया, <sup>३</sup>तत्त्वञ्च स्वात्यन्ताभावाधिकरणे स्वत्वेन प्रतीयमानत्वं, नातो गगनादौ सिद्धसाधनमिति वदन्ति ।

ननु अत्यन्ताभावस्य पारमार्थिकत्वेऽद्वैतहानिः, अतात्त्विकत्वेऽत्यन्ताभावस्यात्यन्ताभावप्रतियोगित्वं बाध्यं, तथा च प्रपञ्चसत्यत्वापत्तिरिति चेन्न, अभावस्याधिकरणानतिरेकेण प्रपञ्चनिषेधस्य ब्रह्मस्वरूपतया तात्त्विकत्वेऽपि अद्वैतहान्यसंभवात् । अतात्त्विक एव वायं निषेधः । अतात्त्विकत्वेऽपि न प्रातिभासिकः । किन्तु व्यावहारिकः । न च तथापि तस्य बाध्यतया तात्त्विकसत्त्वाविरोधितया अर्थान्तरम् । नहि निषेधस्य बाध्यत्वं तात्त्विकसत्त्वाविरोधे प्रयोजकं, 'स्वप्नस्थले निषेधस्य स्वप्ने बाध्यत्वेऽपि पारमार्थिकसत्त्वाभावात् । किन्तु निषेध्यान्यूनसत्ताकत्वम् । तथा च निषेधस्यापि व्यावहारिकत्वात्, प्रपञ्चस्यापि व्यावहारिकत्वात्, कथं न विरोधित्वम् । न च तथापि निषेधनिषेधे प्रतियोगि<sup>४</sup>सत्त्वापत्तिः, तत्र हि निषेधस्य निषेधे प्रतियोगिसत्त्वमायाति यत्र निषेधस्य निषेधबुद्ध्या प्रतियोगिसत्त्वं व्यवस्थाप्यते, तथा 'नेदंरजतं' इति ज्ञानान्तरं 'इदं नारजतं' इति बुद्ध्या रजतत्वं व्यवस्थाप्यते । यत्र तु प्रतियोगिनिषेधयोरुभयोरपि निषेधः तत्र प्रतियोगिसत्त्वं, यथा ध्वंससमये प्रागभावप्रतियोगिनोरुभयोनिषेधे । एवञ्च, प्रतियोगिनः प्रपञ्चस्य निषेधस्य च बाधनात् निषेधबाधकेन प्रकृतेऽपि निषेधस्य बाध्यत्वेन न प्रपञ्चस्य तात्त्विकत्वम्, उभयोरपि निषेध्यतावच्छेदकस्य दृश्यत्वादेस्तुल्यत्वात् । न चातात्त्विक<sup>५</sup>निषेधबोधकतया<sup>६</sup> श्रुतेरप्रामाण्यापातः, ब्रह्मभिन्नप्रपञ्चनिषेधादिकमतात्त्विकत्वेन बोधयन्त्याः श्रुतेरप्रामाण्यासंभवात् ।

1. Ms. does not read वा.
2. Ms. reads एकावच्छेदेन.
3. Ms. does not read तत्त्वञ्च.
4. Ms. reads स्वप्रच्छले.
5. Ms. reads निषेधनिषेधे,
6. Ms. reads स्थाप्यते.
7. Ms. reads तात्त्विकनिषेधे.
8. Ms. reads श्रुतेरप्रामाण्यापातः.



केचित्तु साक्षात्कारत्वेन ज्ञाननिवर्त्यत्वं मिथ्यात्वं, नातः स्मृतिनिवर्त्ये संस्कारे, निश्चय-  
निवर्त्ये संशये<sup>9</sup> उत्तरज्ञाननिवर्त्ये पूर्वज्ञाने चातिव्याप्तिः— इति वदन्ति । तदसत् । ज्ञाननिवर्त्यत्वं<sup>10</sup>  
नाम ज्ञानजन्यनिवृत्तिप्रतियोगित्वं । निवृत्तिश्च ध्वंस एव, अत्यन्ताभावादेरजन्यत्वात् । तथा  
च घटादौ मिथ्यात्वं न स्यात्, अधिष्ठानसाक्षात्कारम्विनापि मुद्गरादिना घटादिध्वंसोत्पत्तेः ।

सद्विलक्षणत्वं मिथ्यात्वं, न चासत्यतिव्याप्तिः, असत् अस्ति नास्ति वा, आद्ये पक्षता,  
द्वितीये क्वातिव्याप्तिः, सत्यस्याबाध्यस्वरूपत्वात्— इति केचित् । तदसत् । अबाध्यविलक्षणत्वं  
नाम अत्यन्ताभावाप्रतियोगिविलक्षणत्वम् । तच्चात्यन्ताभावप्रतियोगित्वम् । तच्च सर्वमतसिद्धं  
प्रपञ्चे । ब्रह्मविलक्षणत्वञ्च ब्रह्मभिन्नत्वं । तच्चासंभवदुक्तिकं, 'सर्वं खलु इदं<sup>11</sup> ब्रह्म' इति  
श्रुत्या ब्रह्मभेदस्य सिद्धत्वात् । अन्यथा 'इदं'— 'ब्रह्म'— अनयोः पदयोः एकार्थबोधकत्वरूपं  
सामानाधिकरण्यं न स्यात्— यदि तु 'यः स्थानुः सः पुरुषः'— इतिवत् बाधायाम् सामानाधिकरण्यं  
संभवत्येव, अत एव स्वप्रकाशानित्यानंदरूप<sup>12</sup>ब्रह्मवैलक्षण्यबोधकाः श्रुतयोऽपि संगच्छन्ते इति सूक्ष्मं  
विभाव्यते, तदा अस्तु तत् ।

ननु मिथ्यात्वं मिथ्या सत्यं वा, यदि मिथ्या, तदा प्रपञ्चसत्यत्वं, एकस्मिन् धर्मिणि  
प्रसक्तयोर्विरुद्धधर्मयोरेकमिथ्यात्वेऽपरसत्यत्वनियमात्, द्वितीयेऽपि तदेव— इति चेन्न, मिथ्यात्व-  
मिथ्यात्वे प्रपञ्चसत्यत्वानुपपत्तेः । तत्र हि विरुद्धधर्मयोरेकमिथ्यात्वे अपरसत्यत्वं यत्र मिथ्यात्वा-  
वच्छेदकमुभयवृत्ति न भवेत्, यथा रजतत्वतदभावयोः शुक्तौ, <sup>13</sup> तत्र निषेध्यतावच्छेदकभेदात् ।  
प्रकृते तु निषेध्यतावच्छेदकमेकमेव दृश्यत्वादि । यथा गोत्वाश्वत्वयोरेकस्मिन् गजे निषेधे  
गजत्वात्यन्ताभावव्याप्यत्वं उभयोस्तुल्यमिति नैकतरनिषेधेऽन्यतरसत्यत्वमिति न कोऽपि दोषः  
इति दिक् ।

ननु किमिदं दृश्यत्वं यत् मिथ्यात्वसाधनायोपन्यस्तं, वृत्तिव्याप्यत्वमिति चेत् ब्रह्मणि  
व्यभिचारः, फलव्याप्यत्वमिति चेत् शुक्तिरजतादौ हेत्वसिद्धिः इति चेत्, वृत्तिव्याप्यत्वमेव  
दृश्यत्वं । न च उक्तव्यभिचारः, अन्यथा ब्रह्मपरवेदान्तवैयर्थ्यमिति वाच्यं, शुद्धं हि ब्रह्म न  
दृश्यं, किन्तु उपहितं, तच्च मिथ्यैवेति न दोषः । न च विशिष्टस्य दृश्यत्वे विशेष्यस्यापि  
दृश्यत्वात् व्यभिचारो दुर्वारः, विशेष्यतापन्नस्य विषयत्वेपि क्षत्यभावात्, तस्य मिथ्यात्वाम्युप-  
गमात् । न चैवं शुद्धब्रह्मणः कथं सिद्धिः, तस्य स्वयम्प्रकाशत्वात् । यद्वा शब्दाजन्यवृत्तिविषय-  
त्वमेव दृश्यत्वं, नातो ब्रह्मणि व्यभिचारः, तस्य वेदान्तशब्दजन्यवृत्तिविषयत्वात् । अस्वप्रकाशत्वं

9. Ms. reads निश्चयनिवर्त्ये. संशये घटादौ.

10. Ms does not read नाम.

11. *Chanto*, U. 3/14/1.

12. Ms. reads स्वप्रकाशानित्यानंदरूपब्रह्म-

13. Above the word तत्र there appears in the Ms. proper, the sign =, and in the margin these are written three short lines, reading as, रजतत्वं रजतत्वाभावस्य रजतत्वाभावः रजतत्वस्य निषेध्यतावच्छेदकं भिन्नं शुक्तौ=५. These lines are obviously meant as explaining the next word—निषेध्यतावच्छेदकभेदात्.

एव वा दृश्यत्वं । स्वप्रकाशत्वञ्च स्वापरोक्षत्वे स्वातिरिक्तानपेक्षत्वं । 'यत् <sup>14</sup> साक्षादपरोक्षात्' इति श्रुतेः । तथा च — अनन्याधीनापरोक्षत्वम्पर्यवसितं । तथा च — अन्याधीनापरोक्षज्ञानविषयत्वमेव हेतुः ।

ननु तथापि किमिदं जडत्वं, अज्ञातृत्वं अज्ञानत्वं अनात्मत्वं वा, नाद्यः, शुद्धचैतन्ये व्यभिचारात्, अत एव न द्वितीयः, वृत्त्युपरक्तचैतन्यस्यैव ज्ञानत्वात्, न तृतीयः, आत्मत्वस्यैव निरूपयितुमशक्यत्वात्, तत् हि न जातिः, आत्मन एकत्वात्, भेदेऽपि विशिष्टात्मना पक्षत्वात् इति चेत्, उच्यते, ज्ञानविलक्षणत्वमेव जडत्वं । ज्ञानञ्च अर्थोपलक्षितप्रकाशः । अतो नोक्तदोषः ।

न च हेतुद्वयस्यापि मुक्तौ व्यभिचारः, — न च तत्र मिथ्यात्वसत्त्वान्न व्यभिचारः, मिथ्यात्वस्य अज्ञानोपदकत्वव्याप्यत्वेन (?) मुक्तावपि अज्ञानानुवृत्त्यापत्तेः, — इति वाच्यं, अज्ञानकालवृत्तित्वेनोभयस्यापि विशेषणीयत्वात् । तथा च न कोऽपि दोषः । तथा च प्रपञ्चो मिथ्या — इति सिद्धं ।

ननु मिथ्यात्वानुमानं प्रतिकूलतर्कपराहतं, तथाहि — विश्वं यदि कल्पितं <sup>15</sup> तर्हि साधिष्ठानं स्यात्, न चैवं, — न च ब्रम्हैवाधिष्ठानं, सामान्यतो <sup>16</sup> ज्ञातृत्वे सति <sup>17</sup> अज्ञातविशेषवत्वस्याधिष्ठानत्वप्रयोजकस्य निःसामान्यविशेषे ब्रम्हणि असंभवात् — इति चेत्, न, स्वरूपेण <sup>18</sup> ज्ञातृत्वे सति <sup>19</sup> विशेषेणाज्ञातत्वस्यैवाधिष्ठानप्रयोजकत्वात्, लाघवात् । तथा च ब्रम्हणः स्वप्रकाशत्वेन ज्ञानात् परिपूर्णब्रम्हानन्दत्वादिना चाज्ञानात् अधिष्ठानत्वमुपपन्नम् । ननु अधिष्ठानतिरोभावं विना भ्रमासंभवः, प्रकाशरूपतिरोधाने तु तदध्यस्ताविद्यादेः प्रकाशानुपपत्तिः — इति चेत्, एकस्यैवानन्दाद्यात्मना तिरोहितस्य सदात्मना प्रकाशसंभवात् । ननु तथापि आत्मानात्मनोर्दृग् <sup>20</sup> दृश्यत्वात्मत्वानात्मत्वादिना भेदज्ञानात् कथमध्यस्ताधिष्ठानभाव इति चेत्, आत्मत्वादिना भेदग्रहेऽपि सद्रूपेण भेदग्रहाभावात् सहरूपेणाधिष्ठानत्वसंभवात् । नहि रूपान्तरेण भेदग्रहः रूपान्तरेणाध्यासविरोधी । ननु रूपादिहीनस्यात्मनः चाक्षुषत्वाभावात् कथमधिष्ठानतेति चेन्न, रूपादिविरहेऽपि सद्रूपेण सर्वज्ञानवृषयतासंभवात् । न च प्रपञ्चाधिष्ठानयोः सादृश्याभावात् कथमध्यास इति वाच्यं 'अविद्याध्यासस्य अनादितया सादृश्यानपेक्षणात्, अन्तःकरणाध्यासे तु अविद्यावत्वस्यैव सादृश्यस्य विद्यमानत्वात् । वस्तुतस्तु सर्वत्राध्यासे न सादृश्यापेक्षा, 'रक्तः स्फटिकः, पीतः शंखः' इत्यादौ व्यभिचारात्, येन केनचिद्रूपेण सादृश्यस्य तु सर्वत्र सत्त्वात्, किञ्च, सादृश्यं न स्वतः अध्यासे कारणं नानाभावात्, किन्तु संस्कारोद्बोधेन सामग्रीसम्पादनतया । संस्कारोद्बोधश्च न सादृश्यैकनियतः, अदृष्टादिनापि तत्संभवात् । ननु अध्यासान्तरस्याविद्याख्यदोषजन्यत्वसंभवेऽपि अविद्याध्यासस्य दोषजन्यत्वाभावात् कथं अध्यासे दोषो हेतुरिति चेत्, अनाद्यध्यासस्य दोषानपेक्षत्वात् । न चाविद्याध्यासस्यानादित्वेन दोषानपेक्षावदधिष्ठानानपेक्षापि स्यात्, कारणत्वेनाधिष्ठानानपेक्षणेऽपि आश्रयतया तदपेक्षणात्, परममहत्वादेराश्रयापेक्षानियमवत् अध्यास-

14. Vide: *Brha*, U. 3/4/1.

15. Ms. does not read तर्हि

16. Ms. reads ज्ञातृत्वे.

17. Ms. reads अज्ञान.

18. Ms. reads ज्ञातृत्वे.

19. Ms. reads विशेषेणाज्ञातृत्वस्यैव.

20. Ms. reads दृग्दृश्यत्वात्मत्वादिना.

सामान्यस्याधिष्ठानसापेक्षत्वनियमात् । न च दोषादीनामप्यध्यस्ततया कल्पितदोषजन्यस्य द्वैतविज्ञानस्य प्राप्ताप्यपातात् दोषादीनां परमार्थसतामेव हेतुत्वमिति वाच्यं, तेषां व्यावहारिक-प्रामाण्येऽपि त्रिकालाबाध्यत्वरूपतात्त्विकप्रामाण्याभावात् ।

ननु तथापि बंधस्य मिथ्यात्वे तदभावाथ यत्नेन स्यादिति चेन्न, अधिष्ठानसाक्षात्कारोत्तर-मिष्टापत्तेः । पूर्वन्तु कण्ठग — विस्मृत — चामीकरप्राप्तय इव भ्रमबाधकज्ञानोत्पत्तये प्रवृत्त्युपपत्तेः । ननु तथापि बंधस्य ब्रम्हणि अध्यस्तत्वेन तन्निदिध्यासनसाध्यतत्साक्षात्कारसाध्यनिवर्त्यत्वं श्रवणादिनियमादृष्टसापेक्षब्रम्हज्ञाननिवर्त्यत्वञ्च न स्यात्, नहि देवतानिदिध्यासनसाध्यतत् साक्षात्कारनिवर्त्यं दुरितं तत्राध्यस्तं, न वा दूरगमनादिनियमादृष्टसापेक्षसेतुदर्शननिवर्त्यदुरितं तत्राध्यस्तमिति चेत्, आत्माध्यस्तगौरत्वादेः शुक्त्यध्यस्तरूप्यादेश्च तत्साक्षात्कारनिवर्त्यत्वदर्शनेन प्रपञ्चस्यापि ब्रम्हण्यध्यस्ततया तत्साक्षात्कारनिवर्त्यत्वस्यावश्यकत्वात् 'ननु <sup>21</sup> तथापि विश्वं यदि कल्पितं स्यात्तदा <sup>22</sup> 'जन्माद्यस्य यत' इत्यादिसूत्रैरीश्वरस्य ईक्षापूर्वकर्तृत्वोक्तिः, लीलया सृष्टयुक्तिः, 'विपर्ययेण <sup>23</sup> क्रमोऽत उपपद्यते' चेति सूत्रे लयाद्युक्तिश्च — इत्यादि अयुक्तं स्यात्, न हि कल्पितविरोधशंकापरिहारणं युक्तं — इति चेन्न, प्रपञ्चस्य कल्पितस्यापि व्यावहारिक-सत्त्वाम्युपगमेन तद्दृशायां विरोधशंकापरिहारयोरुचितत्वात्, इंद्रजालादौ अध्यस्तेऽपि ऐन्द्रजालिकादेः स्रष्टृत्वदर्शनाच्च, स्वप्नेऽपि स्मृत्या सृष्ट्यादेः प्रतिपादनाच्च । अध्यस्तस्यापि सर्पस्य भयकम्पादि-जनकत्वात् व्याव्यादीनां तेजआदिजनकत्वमप्युपपन्नं । 'तदभिध्यानादेव <sup>24</sup> तल्लिगान् स' इति सूत्रे च तत्तद्भावापन्नस्य ब्रम्हण एव कारणत्वाभिधानात् अबादौ पृथिव्यादिलयोक्तिरपि तत्तद्भावा-पन्नचैतन्ये व्याख्येयेति नाधिष्ठानातिरिक्ते लयोक्तिः ।

तदेवं कृत्स्नस्य प्रपञ्चस्याद्वितीये ब्रम्हणि कल्पनोपपत्तेः न प्रतिकूलतर्कपराहृतिरिति पूर्वानुमानेन प्रपञ्चमिथ्यात्वं सिद्धम् ।

इति श्रीपुण्यस्तम्भनिवासि विबुधवर्यं भट्टशंभु तनय गौतमशंकर विरचितं प्रपञ्चमिथ्यात्व-भूषणं संपूर्णम् ॥

॥ श्रीरस्तु ॥

तत्र प्रपञ्चमिथ्यात्वभूषणं द्वैतदूषणम् ।

गौतमशंकरकृतं विश्वनाथेन लेखितम् ॥

21. Ms. reads न च.

22. B. S. 1/1/2/2.

23. B. S. 2/3/7/14.

24. B. S. 2/3/6/13.

श्रीश्रीनिवासपरब्रह्मणे नमः

श्रीविखनसमहागुरवे नमः

श्रियःकान्ताय कल्याणनिधये निधयेऽथिनाम् ।

श्रीवेङ्कटनिवासाय श्रीनिवासाय मङ्गलम् ॥

येन वेदार्थविज्ञेन लोकानुग्रहकाम्यया ।

प्रणीतं सूत्रमौख्यं तस्मै विखनसे नमः ॥

## श्रीवैखानसाराधनं वैदिकम्

पण्डित रें. पार्थसारथिः, (आकुलमन्नाडु.)

त्रिविधं भगवदाराधनशास्त्रम्

‘वैदिकस्तान्त्रिको मिश्र इति मे त्रिविधो मखः ।

त्रयाणामीप्सितेनैव विधिना मां समर्चयेत्’ ॥ ७ ॥

इत्यारभ्य

‘एवं क्रियायोगपर्यैः पुमान् वैदिकतान्त्रिकैः ।

अर्चन्नुभयतः सिद्धिं मत्तो विन्दत्यभीप्सिताम्’ ॥ ४९ ॥

(श्रीभागवतम् स्कं ११ - २७ अध्याये)

इत्यन्तेन श्रीभागवते उक्तरीत्या श्रीवैखानसभगवच्छास्त्रोक्तमार्गेण क्रियमाणस्य भगव-  
दाराधनस्य उत्तमयज्ञस्य ‘वैदिकः’ इति सुप्रतिष्ठिते व्यवहारे निदानं सङ्क्षिप्ते अस्मिन्  
लेखे प्रदर्श्यते ।

‘वैखानसं पाञ्चरात्रं तथा भागवताभिधम्’ इति भृगुसंहितावचनं उक्तं श्रीभागवत-  
वचनमेव स्पष्टयति । अत्र ‘वैदिक’मित्यनेन वैखानसाराधनं ‘तान्त्रिक’मित्यनेन पाञ्चरात्रा-  
राधनञ्च निर्दिश्यते इति निश्चीयते । वैखानसपाञ्चरात्रोभयातिरिक्तः कश्चन आराधनक्रमः  
श्रीपाण्डुरङ्ग-श्रीपुरुषोत्तमक्षेत्रादौ प्रचाल्यमानः उक्तमिश्रशब्दाभिधेयः स्यात् ; अथवा ‘वैष्णवं  
द्विविधं’ पाञ्चरात्र’मिति भगवन्मरीचिवचनेन वैष्णवाराधनस्य द्विविधत्वाङ्गीकारे  
पाञ्चरात्राराधनस्य भागवतत्वव्यवहारोऽपि सङ्गच्छते । अस्मिन् पक्षे ‘त्रिविधो मखः’ इति श्री  
भागवतवचने तान्त्रिकमिश्रयोरेकराशिप्रविष्टत्वं वक्तव्यं भवति ।

भगवतो रूपद्वयम् — तदवगममार्गश्च

‘अन्तः प्रविष्टश्चास्ता जनानां’ मित्युक्तं परं ब्रह्म अन्तः प्रविश्य सर्वं प्रपञ्चं शास्तीति  
सार्वजनीनः सिद्धान्तः । परिदृश्यमानञ्च जगत् तच्छरीरम् । नियन्तृ ब्रह्म अस्तीन्द्रियम् ।  
मार्गश्च गीतासु कर्म ज्ञान भक्त्याख्यः त्रिविधो योगः प्रत्यपादि । तत्र च कर्मयोगं प्रस्तुत्य,

‘यज्ञदानतपःकर्म न त्याज्यं कार्यमेव तत् ।

यज्ञो दानं तपश्चैव पावनानि मनीषिणाम्’ । (१८-५)

इति यज्ञः कर्मयोगेषु प्रधानतया उक्तः । यज्ञश्च अमूर्तसमूर्तभेदेन द्विधा शास्त्रेषु उपदिश्यते । यथा भगवान् मरीचिः —

यज्ञो द्विविधः

‘तदाराधनं द्विविधममूर्तं समूर्तं’ मिति । तत्र यज्ञपुरुषो विष्णुः अग्नौ हविरर्पणेन यदाराध्यते तदमूर्तं यजनम् । इन्द्रादिदेवताराधनमपि तादृशेन्द्राद्यन्तर्यामिणं परमपुरुषं श्रीमहाविष्णुमेव गच्छतीति ‘अहं हि सर्वयज्ञानां’ मित्यादिवचनानि स्पष्टयन्ति । भगवदालयेषु प्रतिष्ठितेषु विग्रहेषु अर्घ्यपाद्याख्यैरुपचारैराराधनं यत्तत्समूर्तं यजनमुच्यते । इदमेव समूर्तयजनं ‘क्रियायोगं समाचक्ष्व’ इति श्रीभागवतोक्तक्रियायोगशब्देन परामृश्यते । तथा क्रियायोगशब्दाभिलष्यं समूर्तयजनमुत्तमब्रह्मविद्याशब्देन प्रशस्यते । ‘क्रियावानेष ब्रह्मविदां वरिष्ठः’ (मुण्डके) ‘क्रियावन्तः श्रोत्रिया ब्रह्मनिष्ठाः’ (मुण्डके) इत्यादिश्रुतिषु श्रूयमाणे ‘क्रिया’ शब्देन समूर्तयजनस्यैव विवक्षितत्वात् समूर्तयजनरूपभगवदाराधनं मोक्षसाधनं भवितुं महति । समूर्तयजनेऽपि भक्ते-  
रावश्यकत्वोक्तेः भक्तेश्च ज्ञानरूपत्वात् ‘ज्ञानान्मोक्ष’ इति सर्वसम्मतसिद्धान्तस्य न विरोधः । तथा भगवान् विखनाः ‘भक्त्या भगवन्तं नारायणमर्चयेत्तद्विष्णोः परमं पदं गच्छ’तीति । तथा तस्य विखनसो महर्षेः शिष्यः मरीचिर्महर्षिः स्वकीये विमानार्चनाकल्पे भगवतो विष्णोरर्चने प्रमाणतया

‘प्र वः पान्तमन्वसो धियायते महे शूराय विष्णवे चार्चत’

इति द्वितीयाष्टक द्वितीयाध्यायस्थितामृचमुदाहरति । अत्र ‘अर्चते’ति विहितं विष्ण्वर्चनं समूर्तय-  
जनरूपं प्रयोगसापेक्षं विवृण्वानो भगवान् विखनाः वेदाङ्गभूते स्वकीये कल्पसूत्रे अर्चनस्य प्रयोगं विस्तरेण प्रत्यपादयत् । विदितमेव कल्पसूत्राणां वेदाङ्गत्वेन स्मृतित्वम् । श्रौतधर्मगृह्यान् श्रौतपि विषयान् साकल्येन प्रतिपादयतामेव कल्पसूत्राणां परिपूर्णत्वं तादृशपरिपूर्णसूत्रेषु श्रीवैखानस-  
कल्पसूत्रस्यान्यतमत्वं च विमर्शका वदन्ति । प्राचीनैः गौतमादिभिः कल्पसूत्रकारैः मन्वादिभिः स्मृति-  
कारैश्च स्वीयप्रबन्धेषु वैखानसं मतमुद्धृतं परिदृश्यते । तस्माद्वैखानसकल्पसूत्रं कल्पसूत्रेष्वग्र्यं स्थानं वोढुमलम् । मेधाविनः केचन पाश्चात्यपण्डिताः तदनुयायिनोऽस्मदीयाश्च श्रीवैखानससूत्र-  
रचनाकालनिर्णये यतमाना मुह्यन्तीति विदितमेतत् । तथा वेदेषु समूर्तयजनप्रस्तावे च ते विसंवदन्ते । अस्तु नामेतत् ।

‘प्रवः पान्त’मिति पूर्वोद्धृताया ऋचः समूर्तयजनपरत्वमाशयानः ऋषिः तत्प्रयोगं कल्पसूत्रे निबबन्धेत्युक्तम् । अस्या ऋचः समूर्तयजनपरत्वं कथं सिद्धयतीति किञ्चिदुपपाद-  
यामः । तथाहिः—

विष्णोरर्चनं नाम भगवद्विग्रहे प्रतिष्ठापितस्य भगवतः पूजनमिति महर्षेरभिप्रायः । गृहे देवायतने वा बिम्बरूपेणावस्थितस्य देवस्य पूजनमिति यावत् । यज्ञपरा त्रयी । यज्ञे आराध्या बह्वो देवा इन्द्रादयः । तेष्वेको विष्णुः । सोमपशुपुरोडाशघृतादिरूपं हविर्निष्पाद्य तस्य विहित-  
देवतोद्देशेन त्यागो यागः । उदाहृतस्य मन्त्रस्य ‘हे ऋत्विजः वः गुह्यमाकं पान्तं पालकं पालन-  
स्वभावं मन्वसः सोमरूपमन्नं शूराय इन्द्राय विष्णवे च प्रार्चत प्रकर्षेण सम्पादयत’ इति

व्याख्यातत्वात् विष्णुरत्र इन्द्रादिवत् यज्ञेष्वाराध्य इत्येतावन्मात्रं गम्यते । न तु बिम्बात्मनाऽवस्थितोऽर्चनीय इति । तत्कथमियं ऋक् तत्र प्रमाणं भवितुमर्हतीति शङ्का तावदुन्मिषेदेव । तथापि ऋग्वेदस्थासु अयुताधिकासु ऋक्षु अन्यास्सर्वा विहाय इमामेकां प्रमाणीकुर्वतो भगवतो महर्षेः को भाव इति निर्णये सा शङ्का स्वयं परिहृता स्यादिति पश्यामः ।

### भाष्यकारमतोपपत्तिः

आश्वलायनापस्तम्बादि श्रौतसूत्रकारानुसारेण ऋचां विवरणं कुर्वन् भाष्यकारस्तायणाचार्यः केवलं यज्ञदेवतापरतया ऋचं योजयति । वैखानसग्रन्थदर्शनप्रसङ्गः अर्थान्तरकथनप्रसङ्गश्च तस्य नाभवत् । अस्माभिस्तु महर्षेरभिमतः ऋगर्थः कः? स कथमादरणीयतरः इति विमृश्यावधारणीयम् ।

### ऋगर्थप्रकारः

‘विष्णोरर्चने’ इति अर्चनं प्रमेयतया सङ्कीर्त्य तत्र प्रमाणतया ‘अर्चत’ पदवतीमिसामूचमुदाहरन् महर्षिर्मरीचिः ऋचि स्थिते ‘अर्चत’ पदे अत्यन्तमादरं करोतीति स्पष्टमेतत् । ‘अर्च’ धातोः पूजा अर्थः, व्यवहारात् । ‘अर्च—पूजाया’ मिति धातुपाठस्मृतेश्च । अस्य धातोः त्वादस्ति कर्मापेक्षा । अपेक्षितं कर्म तादृशं भवितुमर्हति यत्पूजार्हं स्यात् । नहि पूजावाचिनि धातो तदनर्हं किमपि कर्मतया अन्वियात् । शूरशब्दवाच्य इन्द्र एको देवः, अपरो विष्णुः । तस्मात् शूरमिन्द्रं विष्णुञ्च प्रार्चत इति वाक्यार्थः सम्पद्यते । परन्तु चतुर्थो विभक्तिः श्रूयमाणा अनुपपन्नेव भाति । ‘गुरुं प्रणम्य’ ‘गुरुवे प्रणम्य’ इत्युभयथा प्रयोगात् ‘विष्णुमर्चत’ ‘विष्णवे चार्चत’ इत्युभयं साध्वित्यवगन्तव्यम् । पान्तं रक्षन्तमित्यर्थः । स्वतो रक्षकत्वात् पुल्लिङ्गान्वययोग्यत्वान्च देवस्यैवेदं विशेषणम् । विभक्तिभेदश्छान्दसः, पक्षद्वयेऽपि समानः । अन्धोविशेषणत्वे अन्नस्य रक्षणे मुख्यकर्तृत्वाभावात् अस्वारस्यं, पुंस्त्वान्वयबाधश्च । अन्धस इति सम्बन्धसामान्ये षष्ठी । अन्धस्सम्बन्धि अर्चनं कुरुत । अन्नं समर्प्य अर्चनं कुरुतेत्युक्तं भवति । सोऽयं मन्त्रवाक्यस्याक्षरार्थः । अयं तात्पर्यार्थ उच्यते । ‘यज देवपूजाया’ मिति ‘यज’ धातोरर्थे पठ्यमाने ‘अर्च पूजाया’ मित्यर्चधातोर्विशेषविवक्षां विना सामान्यतः पूजाऽर्थ उच्यते । तेन देवमनुष्यसाधारणी पूजा अर्चनेति प्रतीयते । प्रसिद्धश्च प्रयोगो मनुष्यपूजायाम् । यथा, रघुवंशे रघुमहाराजेन कृतायां कौत्समहर्षिपूजायां महाकवेः कालिदासस्य —

‘तमर्चयित्वा विधिवद्विधिज्ञस्तपोधनं मानघनाग्रयायो’ (५-३). इति ।

इन्द्रं यजत इतिवत् तपोधनं यजत इति तु न क्वचित्प्रयोगः ।

यजनार्चनयोरपरोऽप्यस्ति विशेषः । ‘इन्द्रायेदं न मम’ इति मानसव्यापाररूपं यद्विस्त्यजनं तन्मात्रं यजनम् । स्वागतव्याहाराभिनन्दनवन्दनार्घ्यपाद्यवस्त्रगन्धधूपदीपपुष्पसमर्पणभोजनवीजनाविविधबहुव्यापारात्मकोपचारकलापोऽर्चनम् । उपचारबुद्ध्या तिलाक्षतपुष्पादिसमर्पणमात्रे च अर्चनव्यवहारो भूयिष्ठं दृश्यते । यथा, रघुवंशेः—

‘सुदक्षिणा साक्षतपात्रहस्ता । प्रणम्य चानर्च’

‘रत्नपुष्पोपहारैश्च छायामानर्च पादयोः’ इति ।

एवमर्घ्यपाद्यप्रदानादिरूपेषूपचारेषु यथासम्भवमेकैकरूपं बहुरूपं सर्वसमुदायरूपं वा अर्चनं अर्घ्यं पुरुषे सन्निहिते प्रत्यक्षदृष्टे च सत्येव सम्भवति, नान्यथेत्यवधेयम् । नहि असन्निहिताय कस्मैचित् केनचित् कदाचिदुपचाराः क्रियन्ते? कर्तुं शक्यन्ते वा? । अतः सन्निहितस्य प्रत्यक्षविषयस्य पूज्यस्य तदुचितोपचारकरणं अर्चनपदवाच्यमिति शक्तौ निश्चितायां 'लोकावगतसम्बन्धशब्दो वेदेऽपि बोधक' इति पूर्वमीमांसा प्रथमाध्याय प्रथमपादस्थ लोकवेदाधिकरणसिद्धान्त्यायेन ऋक्संहितामन्त्रेषु प्रयुक्तः 'अर्चतिः' लोकव्यवहारावधारितं स्वशक्यार्थमेव बोधयतीति प्रामाणिकैरभ्युपगन्तव्यम् । एवं सति 'इन्द्रमर्चत - विष्णुमर्चत' इति वेदवाक्यस्य 'सन्निहितं प्रत्यक्षदृश्यं तं तं देवं पूजयत' इत्येवार्थ इति निस्सन्देहं सिद्धयति । तत्र सूक्ष्मस्य व्यापकस्य च देवरूपस्य प्रत्यक्षायोग्यत्वात् तदविच्छिन्नां मूर्तिमर्चतेति वेदपुरुषो भगवान् विवक्षतीति गम्यते । एतेनेदं सिद्धं, यद्वैदिकं देवानामाराधनं द्विविधं मूर्तिमताममूर्तानाञ्चेति । आद्यं 'यज' धातुनोक्तमाराधनं, अन्त्यं 'अर्च' धातुनोक्तमाराधनमिति । अर्चनाभाक्त्वं यतो बिम्बस्थस्यैव देवस्य, तत एव देवबिम्बस्य 'अर्चा' इति सार्वत्रिकश्चिरन्तनो व्यवहारः । मन्त्रेषु यत्र यत्र 'अर्चतिः' प्रयुज्यते, तत्र तस्य तस्य देवस्य अर्चनाहं मूर्ति प्रतिमापरनामधेयां प्रतिष्ठाप्य पूजा कर्तव्येति भगवतो वेदपुरुषस्य अभिप्रायो ग्राह्यः । यद्यप्याश्वलायनप्रभृतयः श्रौतसूत्रकाराः बिम्बपूजां कर्तव्यां नोपदिशन्ति, तथाऽपि मन्त्रेष्वसन्दिग्धमवगम्यमानत्वात् तत्करणं युक्तमेव । शास्त्रानुशिष्टमेव । अत एव अगस्त्याश्रमे इन्द्राग्निवरुणकुबेरविष्णुप्रभृतीनां बहूनां देवानामायतनानि स्थितानि । तानि रामो ददर्शति वाल्मीकिर्वक्ति । स्पष्टविधिविरहाद्यजनावसरे बिम्बार्चननियमविरहेऽपि मन्त्रलिङ्गोन्नीतविधिबलात् बिम्बार्चनस्य श्रेयस्साधनत्वप्रतीतिः यजनकाले तत्प्रयोगाविरोधेन क्रियमाणस्य तदतिशयाधायकत्वं पृथक् स्वातन्त्र्येण क्रियमाणस्य सर्वलोकश्रेयस्करत्वञ्च भवतीत्यवसीयते ।

किञ्च—

समूर्तयजनं, विप्रहाराधनं, बेरपूजनमित्यादीनि बिम्बं, बेरः, प्रतिमा, विग्रहः, अर्चा, शुभाश्रयः इत्यादीनि—कर्म, क्रिया, अर्चनं, आराधनमित्यादीनिच पर्यायतया व्यवहियन्ते । अत्र,

'मत्कर्मकृन्मत्परमः', 'तमेव चार्चयन्नित्यम्', 'शृण्वन् गृणन् संस्मरयंश्च चिन्तयन् नामानि रूपाणि च मङ्गलानि ते । क्रियासु यस्त्वच्चरणारविन्दयोराविष्टचित्तो न भवाय कल्पते' (श्रीभागवते दश. पू. २३) । 'वर्णाश्रमाचारवता पुरुषेण परः पुमान् । विष्णुराराध्यते पन्था नान्यस्तत्तोषकारकः' ('श्रीविष्णुपुराणम्' अंशः ३ अ ९) इत्यादीनि प्रमाणान्यनुसन्धेयानि ।

इदं सर्वं श्रीवैखानसभगवच्छास्त्रप्रवर्तकस्य महर्षेः, तदन्तेवासिनां एतच्छास्त्रसम्बन्धिसंहिताग्रन्थकाराणां भृगुव्रिकश्यपमरीचिमहर्षीणाञ्चाभिमतम् । यथा वेदोपदिष्ट यजनमार्गविशदीकरणाय आश्वलायनादि श्रौतसूत्रग्रन्थप्रवृत्तिः तथा तदुपदिष्टबिम्बार्चनमार्गविशदीकरणाय वैखानसशास्त्रप्रवृत्तिरित्यवगन्तव्यम् । अमूर्ताराधनपद्धतिं परं विस्तरेण निबध्नन्तः आश्वलायनादयः मूर्ताराधनपद्धतिमत्यन्तमुपेक्षां चक्रिरे । महर्षिविखनास्तु तद्वदेव श्रौतधर्मगृह्यसूत्राणि निबध्नन्नेव वेदपुरुषहृदयस्थां मूढां सर्वलोकक्षेमङ्करीं मूर्ताराधनपद्धतिमप्युपदिश्य अन्यैरुपेक्षितमतिप्रधानमतिगहनञ्च वेदभागमुपबृंहयामासेति महदुपकृतं तेन लोकस्य ।

'अग्निर्वै देवानमवमो विष्णुः परमः' इत्येवमादि श्रुतिप्रमाणानुसारेण विष्णुपारम्यवादिनो वैखानसाः विष्णोः प्राधान्येन अन्येषां देवानां तत्परिवारत्वेन च अर्चनं कुर्वन्ति । एवञ्च 'प्र वः पान्तं' इत्यस्या ऋच समूर्तयजनपरत्वं स्थापितं भवति ।

उक्तञ्च भगवता विखनसा गृह्यसूत्रे :—

‘अथाग्नौ नित्यहोमान्ते विष्णोर्नित्यार्चा सर्वदेवार्चा भवति’ इत्यारभ्य ‘तस्माद्गृहे परमं विष्णुं प्रतिष्ठाप्य सायंप्रातर्होमान्तेऽर्चयति’ इति । तथा ‘तं यज्ञपुरुषं ध्यायन् पुरुषसूक्तेन संस्तूय प्रणामं कुर्यात् यज्ञेषु विहीनं तत्सम्पूर्णं भवति । द्विजातिरतन्द्रितो नित्यं गृहे देवायतने वा भक्त्या भगवन्तं नारायणमर्चयेत् तद्विष्णोः परमं पदं गच्छतीति विज्ञायते’ इति च (४ प्रश्ने ११, १२ खं)

एतानि सूत्रवाक्यान्नुसृत्य विखनसश्शिष्या भृगवादयः चत्वारो महर्षयः श्रीवैखानस-भगवच्छास्त्रनाम्ना बहून् संहिताग्रन्थानरीरचन् । तथाहि :—

विमानार्चनाकल्पे भगवान् मरीचि :—

‘तस्माद्ग्नौ नित्यहोमान्ते विष्णोर्नित्यार्चा सर्वदेवार्चा भवति । गृहे देवायतने वा भक्त्या भगवन्तं नारायणमर्चयेत्’ इति विखनसा सूत्रे समासेनोक्तम् । तदहं विशेषेण समन्त्रकं सप्रयोगं क्रियामार्गं विस्तरतो वक्ष्यामि । तस्यार्चने श्रुतिः ‘प्रवः पान्तमन्धसो धियायते महे शूराय विष्णवे चार्चत’, ‘धृतोर्ध्वपुण्ड्रः परमीशितारं नारायणं पूजयतिस्म भक्त्या, अर्घ्यादिभिः पौरुषसूक्तमन्त्रैस्सम्प्राप्नुयाद्विष्णुपदं महात्मा’ इति च ।

तथा ज्ञानकाण्डे भगवान् कश्यपः—

‘तस्मादालये नित्यं विधिना विष्णोरर्चनं अनाहिताग्नीनामग्निहोत्रसमं यस्मादेतच्चाग्नि-होत्रफलं ददाति । आहिताग्नीनामप्येतत् सर्वप्रायश्चित्तहेतुकं सर्वकामावाप्त्यर्थञ्च द्वितीयं भवति । यतो यजमानसरणेऽप्यालयार्चनं भूम्यामन्यैरविच्छन्नं प्रवर्त्यते । ततः शाश्वतं तिष्ठेत् । एतन्नित्यं परमं पुण्यं भक्त्या यत्नतः कुर्यात्’ । इति (अध्याये १)

तथा खिलाधिकारे भगवान् भृगुः—

‘देवदेवेशितुर्विष्णोः लक्ष्मीशस्य जगत्पतेः ।  
उपायस्त्रिविधः प्रोक्तः पूजायाः शृणुत द्विजाः ॥ १५ ॥  
मानसी होमपूजा च बेरपूजेति सा त्रिधा ।  
हृदये हृदयेशानं जगदीशं परात्परम् ॥ १६ ॥  
..... ।  
ध्यातवैवमर्चयेद्देवं सा पूजा मानसी स्मृता ॥ २३ ॥  
अग्नीनाधाय विधिवदध्वरेषु द्विजातिभिः ।  
इज्यते यज्ञपुरुषः सर्वदेवमयो हरिः ॥ २४ ॥  
यो यज्ञरूपी तस्यार्चा होमपूजेति कथ्यते ।  
कृत्वा यत्प्रतिमां विष्णोः यथालक्षणमादरात् ॥ २५ ॥  
संस्थाप्य तान्तु विधिना देवागारेऽथ वेष्टमनि ।  
नित्यमाराधनं भक्त्या सा पूजा बेरपूजनम् ॥ २६ ॥  
आलये बेरपूजा च ग्राममध्ये प्रकल्पिता ।  
सा तत्र वासिनां सर्वमग्निहोत्रं द्विजन्मनाम् ॥ २७ ॥  
शुष्केन्धनं यथाऽनग्नौ न प्रज्वलति कर्हिचित् ।  
तद्वन्मोघो द्विजोऽनग्निः इत्याहुर्वेदपारगाः ॥ २८ ॥



अग्निहोत्रमनग्नीनां धाता प्राहाऽलयं हरेः ।  
 अनग्निहोत्री लभते स्वर्गं नेत्याह च श्रुतिः ॥ २९ ॥  
 सङ्गतिर्देवपूजा च दानं यज्ञ इति स्मृतिः ।  
 यज्ञेष्वेतेषु विधिवद्वेष्टपूजा विशिष्यते ॥ ३० ॥  
 यजमाने मृतेऽप्येषा शाश्वतं भुवि तिष्ठति ।  
 तस्याग्निहोत्रस्याधानं वक्ष्यामि शृणुत द्विजाः ' ॥ ३१ ॥ (१ अध्याये)

तथा समूर्तार्चनाधिकरणे भगवानत्रिः —

'अतः परं प्रवक्ष्यामि प्रतिष्ठाविधिमुत्तमम् ।  
 देवार्चनं द्विधा प्रोक्तममूर्तञ्च समूर्तकम् ॥ १ ॥  
 अमूर्तं गार्हपत्यादि सर्वाग्निषु हुतं स्मृतम् ।  
 तस्याधानादिकं सर्वं सूत्रे विखनसोदितम् ॥ २ ॥  
 तत्सूत्रोक्तविधानेन सर्वमाधारपूर्वकम् ।  
 अस्मिन् कर्मणि तच्छिष्टं होमकर्म समाचरेत् ॥ ३ ॥  
 समूर्तमालये बिम्बे नित्यं विधिवदर्चनम् ।  
 अग्न्याधानं प्रतिष्ठा स्यादिष्टिः पर्वार्चनाधिका ॥ ४ ॥  
 यावच्चावभृथान्तस्स्यादुत्सवस्तद्विधानतः ।  
 विष्णोरेतत्समूर्तं यः पूजनं भक्तितश्चरेत् ॥ ५ ॥  
 अतीन्द्रियं स गच्छेत्तदक्षयं परमं पदम् ।  
 ग्रामादिषु च सर्वेषु सामान्येन कृतार्चनम् ॥ ६ ॥  
 तद्वास्तुवासिनाञ्चैतत्सर्वेषाञ्च समूर्तकम् ।  
 सामान्यमग्निहोत्रं स्यात्सर्वसिद्धिकरं तथा ॥ ७ ॥  
 सर्वशान्तिकरञ्चैव सर्वाशुभविनाशनम् ।  
 ऐहिकामुष्मिकं सर्वं ददात्यत्र न संशयः ॥ ८ ॥  
 तस्य प्रतिष्ठाधानस्य विधानं शृणुत द्विजाः ' (७ अध्याये)

इति भगवद्विम्बस्य महाप्रतिष्ठां अग्न्याधानस्थानीयां विकृतिप्रायामाचक्षते ।

अथ समूर्तमूर्तयजनयोः सौसादृश्यं प्रकृतिविकृतिभावञ्च किञ्चिन्निरूपयामः—

नित्याग्निपरिचर्यामधिकृत्य श्रीबैखानससूत्रम् :—

'अग्निहोत्रं सायं प्रातर्गृहाणां निष्कृतिमपश्यन्निति विज्ञायते । अग्निहोत्रस्य यज्ञक्रतोरेक ऋत्विगध्वर्युः' । सायमधिवृक्षसूर्ये अर्धास्तमितसूर्ये वा ज्वलन्तं गार्हपत्यादाहवनीयमुद्धरति । प्रातरुषसि प्रागुदयाद्वा, अपि वा नक्तमाहवनीयं धारयेत् । 'सुगार्हपत्य - उद्बुद्धचे' स्वेति द्वाभ्यां गार्हपत्यमुपस्थाय 'उद्ध' रेति यजमानस्य प्रेष्यति । 'घृष्टिरसि ब्रह्म य' च्छेत्यध्वर्युः उपवेषमादाय 'वाचा त्वा हो' त्रेति गार्हपत्यादाहवनीयमुद्धरति । 'इहामेहा' मिति यथायोन्यन्वाहार्यं निदधाति । 'मूर्ध्वस्सुव' रित्युद्धृतं यजमानोऽनुमन्त्रयते । 'अह्ना यदेन' इति प्रातः 'अमृताहुति' मित्यायतने प्रतिष्ठापयति । 'अग्निमग्नौ स्वा' हेति सायं प्रत्यङ्मुखः, 'सूर्यायान्नौ स्वा' हेति प्रातः प्राङ्मुखः

‘विश्वदानोमाभरन्त’ इति स्वयमिध्महस्तो यजमानः विहारमभ्येति । ‘यदग्ने यानि कानि’ चेति पञ्चभिः प्रतिमन्त्रं अग्निष्विध्मानादधाति । ‘अग्ने गृहपते शुन्ध’ स्वेत्येतैः पञ्चभिः पर्युक्षणपरिसमूहनोपरिपुष्पकरणैरग्नीनलङ्करोति । पुरस्तादुपरिष्टाच्च दर्भैः प्रागुत्तराग्रमग्नीन् परिस्तृणाति’ (श्रौतसूत्रम् । प्र १३. खं २) । तथा ‘यज्ञस्य सन्ततिर’ सीति गार्हपत्यात्सन्ततमपां धारां स्त्रावयति’ (सू १३-२) इति ।

तथा नित्याराधनमुपक्रम्य ज्ञानकाण्डे भगवान् कथयपः—

‘अर्चकः देवस्य निर्माल्यं व्यपोह्य शोधयित्वा ‘अहमेवेद’ मिति पीठान्निर्माल्यमैन्द्रादीशानपर्यन्तमपोह्य ‘पूतस्त’ स्येति वेदिं परिमृज्य ‘नारायणाय विद्मह’ इति पादपुष्पं पञ्चभिर्मूर्तिभिर्दत्त्वा ‘विष्वक्सेनं शान्तं हरममित’ मिति देवस्य निर्माल्यहारिणं भगवच्छेर्वैत्सर्वैरर्चये’ दिति भृगुः । ‘भूः प्रपद्य’ इति देवेशं नमस्कृत्य ‘परं रंह’ इति पीठादादाय ‘प्रतद्विष्णुः स्तवत’ इति स्नानपीठे देवं संयोज्य ‘परिलिखित’ मित्याम्लादिना संशोध्य ‘वारोश्चतस्र’ इति संस्नाप्य ‘नमो वरुणः शुद्ध’ इति क्षीरेणाभिषिच्य ‘भूरानिलय’ इति गन्धतोयैः पुनस्संस्नाप्य ततः प्लोतेन विमृज्य ‘भूरसि भूः प्रतिष्ठित्या’ इत्यादिना जीवस्थाने प्रतिष्ठाप्य कुशाक्षतैः समं वारिभिः प्रणिधिं प्रणवेनापूर्य गायत्र्या ध्रुवस्थानं प्रोक्ष्य ‘संयुक्तमेत’ दिति ध्रुवकौतुकयोः सम्बन्धकूर्चं प्रक्षिपेत् । पश्चात् “सुवर्णवर्णं रक्तास्यं रक्तनेत्रं सुखोद्वहं शुकपिञ्छाम्बरधरं विष्णुं प्रणवात्मकं किरीटकेयूरहारप्रलम्बयज्ञोपवीतिनं श्रीवत्साङ्गं चतुर्भुजं शङ्खचक्रधरमेवं परमात्मानं सकलं ध्यात्वा मनसा प्रणिध्यां निवेश्य ‘सुवर्भुवर्भू’ रिति बिम्बस्य मूर्धनाभिपादेषु क्रमेण विन्यस्य ‘य’ कारं पादयोरन्तरे पीठे न्यस्य हृदये बीजाक्षरं न्यस्य तं प्रणवेन वेष्टयित्वा ‘इदं विष्णु-रायातु भगवा’ निति ऊर्ध्वबाहुमुखः प्रणिधिमुद्धृत्य कूर्चेन तद्वारि बिम्बस्य मूर्धनि विष्णुमावाहया’ मीति संस्त्राव्य’ इत्यादि (अध्याये ६९).

अयमत्र सौसादृश्यसङ्ग्रहः.

अग्न्याधानं हि नाम आयतने विष्णोर्महाप्रतिष्ठैव । ‘अग्न्यायतन’ मिति वत् ‘देवायतन’ मिति पदमपि इममर्थं गमयति । अग्न्यायतनेषु हिरण्यशकलादिन्यासो विहितः । इह च बिम्बपीठे शवित-विशेषसम्पत्तये रत्नन्यासादि क्रियते । गार्हपत्याहवनीयान्वाहार्यसम्यावसत्थ्यभेदेन अग्निः पञ्चधा भवति । तथा ध्रुवकौतुकौत्सवस्नापनबलिबेरभेदेन बिम्बपाञ्चविध्यञ्च प्रसिद्धम् । यथा तत्र श्रौते गार्हपत्यादाहवनीयमुद्धरति तथेह ध्रुवाकौतुके नित्यमावाहनपूर्वमेवार्चनं विधीयते । तत्र सम्यावसत्थ्यौ विहाय त्रेताग्निप्रसिद्धिवत् इहापि कौतुकस्नापनवर्जं बेरत्रयप्रसिद्धिरपि लक्ष्यते । इह च पञ्चमूर्तिमन्त्रपूर्वकं पादपुष्पदानं तत्र पञ्चभिर्मन्त्रैरुपरिपुष्पकरणमुदितम् । तत्र गार्हपत्यात्सन्ततमपां धारां स्त्रावयतीति यथा तथाऽत्र ध्रुवकौतुकयोस्सन्तत्याय सम्बन्धकूर्चनिक्षेपस्समस्ति । ‘भूर्भुवस्सुव’ रिति अग्नेरभिमन्त्रणं तत्र व्यधायि । अत्रापि ‘सुवर्भुवर्भू’ रिति बिम्बे ध्याहृतिन्यासः ।

एवं नित्यार्चनातुल्ये सति नित्याग्निहोत्रे दर्शपूर्णमास ज्योतिष्टोमादयः स्नपनपञ्चपर्वोत्सव-ब्रह्मोत्सवादिस्थानीयतामश्नुवते । ज्योतिष्टोमः खलु ‘वसन्ते वसन्ते’ इति संवत्सरे सकृत्काल-विशेषे कर्तव्यतया चोद्यते । एवमेव कालोत्सवाख्यः (ब्रह्मोत्सवः) महोत्सवोऽपि । ज्योतिष्टोमः केवलं सवः । इह उत्सवः । उभयत्र अवभृथसङ्क्रान्ते दीक्षापूर्वपरिभ्रम इत्यादि द्रष्टव्यम् । यथाह्य-ग्निहोत्रमदर्शपूर्णमासादिविशेषकर्मनिवहं न फलयेति मुण्डकोपनिषदि निगद्यते तथाऽत्रापि कालोत्सवादि परित्यज्य नित्यार्चनामात्रं न युवतमित्यप्युच्यते इति ।

## निष्कर्षः

यथा कर्षणाद्याधानसंस्कारैरायतने गार्हपत्ये आहितोऽग्निनित्यं यजमानैः (यज्वभिः) यावज्जीवं सायं प्रातः विविधैर्हविर्द्रव्यैरुपास्यते तथा भूपरीक्षाकर्षणनयनोन्मीलनाधिवासमहा-प्रतिष्ठासंस्कारविशेषैस्संस्कृतो देवायतने प्रतिष्ठितो भगवद्विग्रहः अर्चकैश्शाश्वतं सायं प्रातर्विविधै-रर्घ्यहविरर्पणाद्युपचारैरभ्यर्च्यते ।

उक्तञ्चाभियुक्तैः वैदिकाराधनप्राशस्त्यम् । यथा :—

वर्णाश्रमादनियमस्थिरसूत्रबद्धा

भक्त्या यथार्हविनिवेशितपत्रपुष्पा ।

मालेव कालविहिता हृदयङ्गमा त्वा-

मामोदयत्यनुपरागाधियां सपर्या ॥ (शरणागतिदीपिका).

अत्र 'वर्णाश्रमादनियमस्थिरसूत्रबद्धा' इत्यादिना श्रीवैखानसाराधनस्य श्रीताग्निहोत्रादि-चिकित्त्वमभियुक्ता अभिप्रयन्तीव । तथा, 'दृश्यन्ते ह्येते वंशपरम्परया वेदमधीयानाः वैखानस-सूत्रोक्तवैदिकसकलसंस्कारशालिनः वर्णाश्रमधर्मकर्मठाः भगवदेकान्ता ब्राह्मणाः' इत्येवं न्याय-परिशुद्धौ तैरेवोच्यत इति ।

वैखानसेतरे पुनः भगवद्विग्रहाराधकास्तान्त्रिकाः योगादिमार्गेण भगवन्तमुपासितुमशक्तानां विषये परमकृपया भगवता शास्त्रोक्तसंस्कारैः प्रतिष्ठादिभिः परिगृहीतमर्चारूपं (प्रतिमारूपम्) केवलं भगवत्स्वरूपत्वेन पूजयन्ति । यथा, परमसंहितायाम् —

'यादृशं देवदेवस्य पूजनं तद्विधिं शृणु ॥ ४ ॥

मूर्तिमानेव पूज्योऽसौ अमूर्तेन तु पूजनम् ।

कार्यायै मूर्तयस्तस्य लोकानुग्रहेतवः' ॥ ५ ॥

अतः पुरुषरूपेण कल्पयित्वा तमच्युतम् ।

अभ्यर्च्य परया भक्त्या सिद्धिं गच्छन्ति मानवाः ॥ ६ ॥

(३ अध्याये)

एतावता प्रतिपादनेन श्रीवैखानसभगवच्छास्त्रोक्तभगवदाराधनक्रमः कृत्स्नोऽपि वैतानिकाग्नि-परिचर्यैव, 'प्र वः पान्त' ऋगुक्तविष्णुविग्रहाराधनविधेः प्रयोगरूप एवेति कृत्वा तस्य वैदिकत्वं अर्थावगतिहोत्रप्रकृतिकत्वञ्च साधितं भवति ।

अध्याय मौनिवर्याय परिपूताय वाग्मिने ।

योगप्रभासमेताय श्रीमद्विखनसे नमः ॥

जयत्यात्मेश्वरोन्निद्रध्यानसौधप्रियातिथिः ।

श्रीमत्पत्रपुरीवासः श्रीरामस्तीतया गृही ॥

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श्रीः

## वाचस्पतिः — श्रवणादिविधिः \*

BY

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अपि वाचस्पतिर्नूनं ऋचित्स्वव्याहृतं वदेत् ।

अथ तद्भाष्यदुर्बोधादमुमाह्वस्तथा परे ॥

“आत्मा वाऽरे द्रष्टव्यः श्रोतव्यो मन्तव्यो निदिध्यासितव्यः” इत्येतदागमोपज्ञः सर्व एव आध्यात्मिकस्तत्त्वविचारः । तत्र वेदान्ताः केवलं प्राधान्येन विषयीभवन्ति । तथा च अयमागमः श्रवणादि विदधाति इत्यवश्यमभ्युपगन्तव्यम् । विधिस्वरूपनिरूपणे सिद्धहस्ताः पूर्वमीमांसकाः तस्य त्रैविध्यं निरूपयामासुः यथा—

“विधिरत्यन्तमप्राप्तौ नियमः पाक्षिके सति ।

तत्रचान्यत्र च प्राप्तौ परिसंख्येति कीर्त्यत” ॥ इति

अथात्रोदाहृतवेदान्तनिर्दिष्टश्रवणादौ को विधिराश्रीयत इत्यत्र मतभेदाः उच्चावचमुपलभ्यन्ते । तद्यथा — अनुभूतिस्वरूपाचार्याः स्वकीयप्रकटार्थविवरणे एवं कथयामासुः — “ब्रह्मसाक्षात्कारो हि अलौकिकः तस्मात्तदुपायस्य लोकतः प्रागनधिगतत्वादयं श्रवणे विधिः अपूर्व इति । विवरणाचार्याः तदेकदेशिनश्च केचन नियमविधिमाचख्युः । वार्तिककारास्तु परिसंख्याविधिमाच-  
चक्षिरे । वाचस्पतिमिश्राः पुनः विधिमेवात्र नाभ्युपयन्ति ।

तद्यथा समन्वयसूत्रव्याख्यानावसरे अत्र आत्मदर्शनं न विधेयमिति वाचस्पतिमिश्राः मुक्त-  
यन् । यत्कारणं दृशेरुपलब्धवचनत्वात् श्रावणं वा स्यात्प्रत्यक्षं वा । प्रत्यक्षमपि लौकिकमहं प्रत्ययो वा भावनाप्रकर्षपर्यन्तजं वा । तत्र श्रावणं न विधेयं ; स्याध्यायविधिनैव अस्याः प्रापितत्वात्, धर्मश्रावणवत् । नापि लौकिकं प्रत्यक्षं ; तस्य नैसर्गिकत्वात् । न च औपनिषदात्मविषयं भावमा विधेयं ; तस्योपासनाविधानादेव वाजिनवदनुनिष्पादित-  
त्वात् । तस्मादौपनिषदात्मोपासना । अं नियोज्यं प्रति विधीयते । द्रष्टव्य इत्यादयस्तु विधिसरूपा न विधय इति ॥

अपि तु एते वाचस्पतिमिश्राः तृतीयाध्यायस्य चतुर्थे पादे “सहकार्यन्तरविधिः पक्षेण तृतीयं तद्वतो विध्यादिवत्” इति — सूत्रव्याख्यानावसरे श्रवणादिविधिं अभ्युपयन्तीव प्रतिभाति । तद्यथा — बाल्यमेवात्र विधीयते, मौनं तु प्राप्तं नूद्यते इति पूर्वपक्षे प्राप्ते भवेदेतदेवं यदि पण्डितपर्यायो मुनिशब्दो भवेत् । अपि तु ज्ञानमात्रं पाण्डित्यं ज्ञानातिशयसंपत्तिस्तु मौनम् तत्रैव तत्प्रसिद्धेः । अश्रमश्रवे तु तत्प्रवृत्तिः गार्हस्थ्यदिपदसन्निधानात् । अपूर्वत्वा-

मौनस्य बाल्यपाण्डित्यापेक्षया तृतीयमिदं मौनं ज्ञानातिशयरूपं विधीयत इत्यवदन् । अपि च एतद्भाष्यव्याख्यानस्योपसंहारसन्दर्भेऽपि पक्षेणेति पदं व्याकुर्वन्तः विद्यावानिति न विद्यातिशयो विवक्षितः । अपि तु विद्योदयाभ्यासे प्रवृत्तः न पुनरुत्पन्नविद्यातिशयः । तथा च अस्य पक्षे कदाचित् भेददर्शनसंभवादस्ति संभव इति व्याकृत्य अपूर्वत्वाद्विधिरास्थेय इत्यर्थं इति उपसंहारयां बभूवुः । तदेतत्परिशीलयतामिदमवगम्यते यद्वाचस्पतिः क्वचित् स्वव्याहृतमभिवदेदिति ।

अमुं विषयमधिकृत्य अनुभूतिस्वरूपाचार्याः स्वकीयप्रकटार्थविवरणे सपरिहासमेवं अवादिषुः । वाचस्पतिस्तु मण्डनपुष्टसेवी सूत्रभाष्यार्थानभिज्ञः समन्वयसूत्रे श्रवणादिविधि निराचक्षते । अत्र तु तद्विधिमूरीचक्रे । अहो बतास्य पाण्डित्यं ! श्रवणादीनां च संन्यासाश्रमधर्मत्वात् तद्विधिं निराकुर्वन् संन्यासाश्रमायैव द्वेष्टि । विध्यभावे च अथशब्देन साधनचतुष्टयसंपन्नाधिकारिसूत्रणं चानुपपन्नम् । तस्मात् वाचस्पतिप्रलापमुपेक्ष्य यावत्साक्षात्कारं श्रवणादिविधितोऽनुष्ठेयं इति । तदेवं वाचस्पतिः कष्टघोषमुपहसन्तः अनुभूतिस्वरूपाचार्याः वाचस्पतिमिश्रं पूर्वोत्तरपराहताभिवदनं वदन्ति । तदेतत्पर्यालोचनीयं यत् वाचस्पतिः पूर्वोत्तरपराहताभिभाषी सूत्रभाष्यार्थानभिज्ञश्च परे वा वाचस्पतिभावदुर्बोधात् पूर्वोत्तरपराहताभिभाषिणं एनमूचुरिति ॥

तदनन्तरकालीनाः अमलानन्दसरस्वत्यः भामतीव्याख्याने स्वकीयकल्पतरौ एतत्सन्दर्भं एवं समन्वयामासुः — अपूर्वत्वाद्विधिरास्थेय इति — समन्वयसूत्रे निदिध्यासनादेर्वस्त्वगमवैशद्यं प्रति अन्वयव्यतिरेकसिद्धत्वात् अविधेयत्वमुक्तं, इह तु अन्वयव्यतिरेकसिद्धत्वेऽपि शाब्दज्ञानात्कृत-कृत्यतां मन्वानो यदि कश्चित् ज्ञानातिशयरूपे निदिध्यासने न प्रवर्तते, तं प्रत्यप्राप्तं तद्विधीयत इत्युच्यते इति । अथवा इति कल्पान्तरेणापि पूर्वोत्तरसमन्वयप्रकारमभिधाय अन्ते च एवमाचक्षुः । तस्मात् न वाचस्पतेः पूर्वापरपराहताभिषिता, नापि सूत्रभाष्यार्थानभिज्ञता इति । तदेतत्पर्यालोचनेनेदमवगम्यते — यद्वाचस्पतिर्न पूर्वोत्तरविरुद्धाभिभाषी इति ।

अपि च अप्ययदीक्षितेन्द्राः स्वकीयपरिमले अमुमंशमधिकृत्य सूत्रं विमृश्य पूर्वोत्तरसमन्वयं एवमुपसंहारयां बभूवुः । एवं चाविधेयत्वमुक्तमित्यस्य अपूर्वविध्यविषयत्वमुक्तमित्यर्थः । इह तु नियमविधिविषयत्वमुच्यते इति पूर्वापरविरोधपरिहारो द्रष्टव्य इति ॥

एवमेव भामतीव्याख्यातारः ऋजुप्रकाशिकाकाराः अखण्डानन्दयतीश्वरा अपि अत्र सन्दर्भं समन्वयामासुः । पूर्वोत्तरे एते अखण्डानन्दाः श्रीनलगन्तु रंगनाथाभिधा इति चैतस्मान्मंगलश्लोका-दवगम्यते—

श्रीमान् श्रीनलगन्तुवंशजनितः श्रीकालहस्त्यध्वरी  
यज्ञाम्बा च यमात्मजं प्रसुषुवे श्रीरंगनाथाभिधम् ।  
सोऽयं संप्रति साधनोज्ज्वलमनाः प्राग्जन्मपुण्योदयात्  
प्राप्याखण्डयतीशतामनुभवत्यायादखण्डो मुदम् ॥  
सोऽयमखण्डो यतिराद्धिम्मडि जगदेकरायभूषेन ।  
संप्रार्थितोऽस्ति सम्यक् वाचस्पत्यस्य कुर्वति व्याख्याम् ॥

न केवलमेतावन्मात्रम्, कल्पतरोः तदनन्तरव्याख्यातारः महीधरलक्ष्मीनरसिंहशास्त्रिणः स्वकीयाभोगग्रन्थे — निदिध्यासनविध्यभावे श्रवणमात्रेणैव कालपरिपाकवशात् साक्षात्कारो

भविष्यतीति बुद्ध्या तत्र कस्यचिदप्राप्तिसंभवात् तन्नियम्यत इति अस्मिन् सूत्रे उच्यते । समन्वयसूत्रे चाविधेयत्वमपूर्वविध्यविषयत्वमुक्तमिति न विरोध इत्यर्थ इति पूर्वापरविरोधपरिहारमाचक्ष्युः ।

किंच युक्त्यसहत्वादपि श्रवणादौ न विधिसम्भव इत्याह ; अपि चेति इति प्रतीकमादाय सदृष्टान्तं श्रावणादौ अपूर्वविधिपक्षमखण्डयन् । तद्यथा — अत्र श्रवणादिः न अपूर्वविधिः ; दुर्विश्लेष्यवस्तुतत्त्वमाक्षात्कारे श्रवणमनननिदिध्यासनानां अन्वयव्यतिरेकाभ्यामेव रागविशेषतत्त्वसाक्षात्कारे गान्धर्वशास्त्रश्रवणादीनामिव प्राप्तत्वात् — इति ।

एते लक्ष्मीनृसिंहाः कोनसीमदेशीयाः विद्वदप्रगण्याः । एते लक्ष्मीनृसिंहोपासका इत्यपि स्वकीयाभोगोपक्रमस्थपद्युगलादवगम्यते । तद्यथा —

दैत्येन्द्रं वरदर्पितं सरभसं भित्त्वावृहासे कृते  
वृष्टवा यं कमलालया कुशलिनं जैत्रश्रियाऽलंकृतम् ।  
संहृष्टा परिष्वजे सुरगणैः संस्तूयमानं विभुं  
तं लक्ष्मीकुचकुङ्कुमाङ्कितनृं लक्ष्मीनृसिंहं नुमः ॥  
महीधरकुलोत्तंसो रामाम्बागर्भसंभवः ।  
लक्ष्मीनृसिंहस्तनुते कल्पवृक्षप्रदीपिकाम् ॥

एतेषां पितरश्च महीधर कोण्डुभट्ट महोपाध्याया इति आभोगग्रन्थोपसंहारगद्यादवगम्यते । तदेवमनुभूतिस्वरूपाचार्याणां अनन्तरमाविर्भूतेषु अनेकेषु विद्वद्वरेण्येषु यतीश्वरेषु च वाचस्पतिं समर्थयत्सु :—

अपि वाचस्पतिमिध्यावादी स्यादथवा परे ।  
मृषावादिन इत्येतद्विदां कुर्वन्तु पण्डिताः ॥



# पाठशोधनम्

BY

R. SRINIVASA RAGHAVACHARYA, M. A.,

## न्यायपरिशुद्धौ अनुमानाध्याये

### प्रथममाहिकम्

पूर्वस्यां सञ्चिकायां, द्वितीयाह्निके कानिचित् शोधनानि कृतानि । आप्तैः पण्डितवरैः प्रोत्साहिताः वयं अधुना प्रथमाह्निके विद्यमानान् कांश्चन पाठान् शोधयितुं प्रवर्तमहे ।

१. शतावधानम् ई. श्रीनिवासाचार्य मुद्रिते ग्रन्थे ४९ तमे पुटे षष्ठ्यां पङ्क्तौ 'व्यापक-विशेषप्रतीतिरनुमानम्' इत्यस्ति । '..... प्रमितिरनुमान' मिति तालकोशे दृश्यते । प्रमाणनिरूपणपरे प्रकरणे 'प्रमिति' पदप्रयोग एव साधुरिति मन्यामहे ।

२. तस्मिन्नेव पुटे सप्तम्यां पङ्क्तौ 'तत् प्रमाणम्, कारणदोषबाधकप्रत्ययरहितत्वात्' इति पाठो दृश्यते । तालकोशेष्वप्येवमेवास्ति । वयं तु तं पाठं अशुद्धं मन्यामहे । अत्र हि विद्यमाने पाठे, प्रमाणत्वे साध्ये ..... रहितत्वं हेतुक्रियते । हेतुश्च सः यः स्वयंसिद्धोऽस्ति । न ह्यनुमानं सर्वं कारणदोषबाधकप्रत्ययरहितं भवितुमलम् । अतः यानि ..... रहितानि तानि प्रमाणानि भवन्ति । यानि न, न तानि प्रमाणानि इत्यभ्युपगन्तव्यम् । अतः "कारणदोष-बाधक प्रत्ययरहितं चेत्" इति पाठशोधनीय इत्यभिप्रेतः ।

३. तस्मिन्नेव पुटे नवम्यां पङ्क्तौ नाध्यक्षेणैव गम्यते इति पाठो दृश्यते । तालकोशादपि न भिद्यन्ते । नात्र एवकारस्य प्रयोजनं पश्यामः । तत् 'नाध्यक्षेणावगम्यते' इति पाठः स्यादिति मन्यामहे । अनन्तर पङ्क्तौ दृश्यमानः एवकार रहितः 'नानुमानेन' इत्ययं पाठः अस्मत्पक्षसाधकः ।

४. तस्मिन्नेव पुटे त्रयोदश्यां पङ्क्तौ 'सन्देहादनुमेयादौ' इत्यस्ति । परकीयं अनूद्यत इति वदतः प्रति न किञ्चिद्वक्तुं शक्नुमः । प्रकरणबलात् 'अनुमेयेषु' इति स्यादित्यभ्युहामः । पण्डिताः प्रमाणम् ।

५. ५० तमे पुटे पञ्चम्यां पङ्क्तौ 'अन्यत्र च' इत्यस्ति । नायं समञ्जसः पाठः । 'अन्येन च' इति भवितव्यम् । चकारः समानविषयेष्वेव समुच्चयं वक्तुं प्रभवति । न हि भवति 'रामः कृष्णं च ताडयति' इति कर्तृकर्मसमुच्चयः तथा 'रामः पाठशालायां पुस्तकञ्च पठति' इति कर्माधिकरणसमुच्चयः, ज्योतिष्टोमेन स्वर्गाय च यजत इति करणसंप्रदानसमुच्चयो वा नैव दृश्यन्ते । 'रामः कृष्णं शङ्करञ्च ताडयति' 'रामः कृष्णश्च ताडयतः' 'पाठशालायां गृहे च पठति' स्वर्गाय पुत्राय च यजत इत्यादिकाः समानकारकादिविषयाः समुच्चया दृश्यन्ते । कृद्धिमात्रेहन्ति च । उत्तरत्र अष्टम्यां पङ्क्तौ दृश्यमानं 'स्ववचनविरुद्धमिति समस्तपदं च सममं दृढयेत् । तत् 'यत्तु चार्वाकिणोच्यते अन्येन च ..... तत् स्ववचनविरुद्धमित्यन्वयः ।

६. तस्मिन्नेव पुटे दशम्यां पङ्क्तौ 'विशेषेऽनुगमाभावः' इत्यस्ति । अनुगमाभावात् 'इति पञ्चम्यन्तेन भवितव्यम् । विद्यमानः प्रथमान्तःपाठोऽपि नातीव असमञ्जसः । तथा द्वितीयश्लोके वृक्षमानत्वात् इति केचिद्वदन्ति । न तद्युक्तियुक्तम् । चार्वाकतदन्यवाक्यत्वेन पूर्वमुदाहृतयोः श्लोकयोः पूर्वस्यवानुवादेन दोषारोपणस्य युक्तत्वात् ।

७. ५१ तमे पुटे तृतीयपङ्क्तौ 'अनुमानतो विशेष .....' इत्यस्ति । 'अविशेष .....' इति भाव्यम् । अयं पाठभेदः ग्रन्थ एव अधोनिर्दिष्टोऽस्ति । तालकोशेष्वध्यकारप्रदलेषो वृक्ष्यते । युक्तवादञ्च तर्पयति ।

८. तस्मिन्नेव पुटे चतुर्थपङ्क्तौ 'विशेषबुभुत्सादिहेतुः' इति पाठो वृक्ष्यते 'विशेषबोधहेतुः' इति भवितव्यम् विद्यमानपाठस्य साधुत्वं साधयितुकामः कश्चित् 'यथा च सामान्यधीः सामग्रीमध्यपातिनी विशेषबुभुत्सादिहेतुः तथा ..... " इति वाक्यपूर्वभागं सामान्यधीः .. ..... बुभुत्सायाः अपि हेतुर्भवितुमर्हति । ततो नायमसमीचीन इति प्रतिपादयति । सत्यं सामान्यधीः विशेषबुभुत्साहेतुर्भवति । परन्तु सामान्यधीः विशेषबोधहेतुर्भवतीत्यत्र नायं विप्रतिपत्तुः प्रभवति । 'तथा सर्वविशेषसङ्ग्रहि सामान्यव्याप्तिधीरपि निमित्तिहेतुरिति' वाक्योत्तरभागे अनुमितिपदप्रयोगपर्यालोचने क्रियमाणे 'बोधहेतु' इति पाठो युक्त इति भासेत । न हि तत्र अनुमिप्साहेतुरिति प्रोक्तम् । उपमानोपमेयभावो हि सति संभवे सुसदृशविषयो भवति । तत्..... यथा विशेषबोधहेतुः तथा .. ... सामान्य व्याप्तिधीरपि विशेषानुमितिहेतुरिति ..... अरः ।

९. तस्मिन्नेव पुटे सप्तमाष्टमपङ्क्तयोः 'अनुगमाभावविरोधादयो दोषाः स्युः' इति पाठोऽस्ति । 'अनुगमाभावसिद्धसाधनादयो दोषाः स्युः' इति पाठोऽत्र साधुः । पञ्चाशत्तमे पुटे यदारब्धं 'यत्तु चार्वाकिणोच्यते' विशेषेऽनुगमाभावात् सामान्ये सिद्धसाधनात् ..... इति तस्य अत्र अनुवृत्तिं पश्यतां नेदमबोधं स्यादिति मन्यामहे ।

१०. तस्मिन्नेव पुटे द्वादशपङ्क्तौ 'अस्त्यनुमानं प्रमाण' इत्यस्ति । 'अस्तु वा .....' इति तालकोशः । अनिच्छन्नभ्युपगच्छन् चार्वाकोऽत्रार्थाङ्गीकारं प्रकटयतीति जानन्तो न विवदेरन् ।

११. तस्मिन्नेव पुटे पञ्चदशषोडशपङ्क्तयोः 'बाह्ये नित्यग्राह्येष्वपि ... ..' इत्यस्ति । 'बाह्येन्द्रिय प्रत्यक्षेष्वपि .....' इति भवितव्यमिति भाति । यद्यपि विद्यमानस्य पदस्यापि विवक्षितमर्थं वदामः तथापि उपरितने वाक्ये 'न चैतदिष्टं बाह्यान्तरप्रत्यक्ष विभागायोगात्' इत्यस्मिन् पर्यालोच्यमाने अस्मद्विहितः पाठः साधुरिति भासेत् ।

१२. तस्मिन्नेव पुटे षोडशपङ्क्तौ ..... 'इत्यस्ति । 'इति भवितव्यम् । इदं हि पदं पूर्वपङ्क्तिस्थं 'संस्कारादिप्रत्यासत्त्या' इति पदं परामृशन्ति । 'सत्त्या' इत्यस्य 'संस्कारादिप्रत्यासत्त्या' इत्यर्थः । नेममर्थं दत्तुं तत्तत्प्रत्यासत्तिपदं ..... इति ।

१३. ५१ तमे पुटस्य अन्ते ५२ तमपुटस्य आदौ च "न चैतदिष्टं, बाह्यान्तरप्रत्यक्ष-विभागायोगात्, बाह्यार्थेषु च मनसः स्वातन्त्र्यादर्शनात् । यत्परतन्त्रता मनसः प्रमाणमित्युच्यते ।" इति चतस्रः पङ्क्तयो वृक्ष्यन्ते । इमाः ..... एवमेव श्री अक्षरवार्त्ता-मुद्रापितायां श्री देशिकग्रन्थमासम्भस्य वृक्ष्यन्ते । क्रमार्थं गृह्यन्ताविमावाच्यविवेकं ।



न वयमूहितुं शक्नुमः । भक्षिकावधप्रक्रियामनुसृत्य पूर्वं परोऽनुकृतवानस्तीति परं वक्तुं प्रभवामः । पूर्णविराम (full stop) पादविरामा (coma) दिनिर्देशं विनालिखितस्तालकोशः पठितुं नातितरां अपथं प्रापयति । इमौतु मुद्रितग्रन्थौ तत्कैङ्कर्यं सम्यक् कुरुतः । पङ्क्तिभिस्ताभिः बध्यमाणरीत्या विभक्ताभिर्भवितव्यम् । “न चेतविष्टम्, बाह्यान्तरप्रत्यक्षविभागायोगात् । बाह्यार्थेषु च मनसः स्वातन्त्र्यादर्शनात् यत्परतन्त्रता मनसः तत्पृथक्प्रमाणमित्युच्यते” इति । ‘बाह्यार्थेषु च मनसः स्वातन्त्र्यायोगात्’ इत्ययं न पूर्वनिर्दिष्टस्य साध्यस्य हेतुः । अपि तु उत्तरत्र निर्देक्ष्यमाणस्य इति मन्तव्यम् ।

१४. ५२ तमे पुटे एकादशपङ्क्तौ ‘अनधिकदेशकालनियमं व्याप्यम् इत्येतदनन्तरं, ‘अन्यूनदेशकालवृत्ति व्यापकम्’ इत्यस्ति । ‘अनधिकदेशकालनियतम्’ इति तालकोशः । उभयोरपि पाठयोः यथाकथञ्चित्समानेऽर्थे संपादयितुं शक्येऽपि तालकोशपाठो न श्रेयान् भाति उत्तरत्र पञ्चदशपङ्क्तौस्थित प्रसक्तिसापेक्षं ‘नियम’ पदं अस्मद्बहुमुपलब्धं भवेत् । न अधिकाभ्यां देशकालाभ्यां नियमः यस्यतत् ..... अनधिकदेशकालनियममिति समास-प्रकारो ग्रन्थस्य पदस्य । तादृशं समासं उपर्युदाह्रियमाणः श्लोकः विवरणञ्च उपोद्वलयतः । अत्र वयं मन्यामहे ‘अन्यूनदेशकालवृत्ति व्यापकम्’ त्वुपरितनवाक्ये ‘वृत्ति’ पदस्थाने ‘नियम’ पदं स्थितं स्यादिति ।

१५. तस्मिन्नेव पुटे पञ्चदश्यां पङ्क्तौ ‘देशकालनियमश्च .....’ इत्यस्ति । तालकोशेष्वपीदमित्थमेवास्ति । देशकालपदेनात्र सङ्गच्छते । ‘नियमश्च’ इत्येव भवितव्यम् । नेदं पदं अस्मिन् वाक्यमात्रे लब्धान्वयं भवति । उपरितनेषु त्रिष्वपि वाक्येष्वनुषज्यते । न तत्र देशकालावुभावपि समुचितान्वयौ भवितुं प्रभवतः । तत्र हि ‘नियमश्च कृचिद्योगपद्यमात्रेण..... कृचिद्देशकाले नैव ..... कृचिद्देशकालतया भिन्नकालतया च इत्यादिरीत्या अर्थो वर्णनीयो भवति ।

१६. ५३ तमे पुटे नवमपङ्क्तौ (देशिककारिका पूर्वार्धे) ‘..... गम्यते तु सा’ इत्यस्ति । ..... गम्यते तु सः’ इति भवितव्यम् । ‘तेन निरुपाधिक तया नियतः संबन्धो व्याप्तिरित्युक्तं भवति’ इत्येतस्मिन् पूर्ववाक्ये संबन्धोद्देशेन व्याप्तित्वं विधीयते । इदं च ‘से’ति पदं विधेय-समर्पकं स्त्रीलिङ्गं व्याप्तिपदं परामृशतीति आपादयितुं मवकाशोऽस्ति । विवक्षितमपि न बहु भिद्यते । सत्यम् । अथापि कारिकापरामर्शं तत्त्वं प्रकाशते । कारिका च —

यथोपलभं भूयोभिर्दर्शनैर्गम्यते तु सा ।

सकृदेवानवच्छिन्नसंबन्धो न हि भासते ॥ इति ।

पूर्वार्धे, तत्पदवाच्यमर्थं उद्दिश्य भूयोदर्शनगम्यमानत्वं विधीयते । तत्र हेतु रूच्यते उत्तरार्धेन ‘नहि अनवच्छिन्नसंबन्धः सकृदेव भासते’ इति । तत्र संबन्धोद्देशेन सकृद्भासमानत्वं विधीयते अथ वा सकृद्भासमानत्वं निषिध्यते इति वा वक्तव्यम् इति निश्चप्रचम् । तस्मात् ऐकरूप्याय ‘सः’ इति पदेनैव कारिकापूर्वार्धे भवितव्यमिति निश्चिनुमः । तच्च ‘स’ इति पदं पूर्ववाक्य निर्दिष्टं उद्देश्यं परामृशतीति मन्तव्यम् ।

१७. तस्मिन्नेव पुटे दशमपङ्क्तौ ‘अनवच्छिन्नसंबन्धः’ इत्यस्ति । ‘अनवच्छिन्नः’ इति व्यासस्तालकोशे वृक्ष्यमानः व्यासत्वात् पूर्ववाक्यानुगुण्याच्च समञ्जसतरः ।

१८. तस्मिन्नेव पुटे चतुर्दशपङ्क्तौ 'प्रतीतिस्वरसात् तथा' इत्यस्ति । हेतुसमर्पकत्वं मन्यमानानां पञ्चम्यन्तत्वं स्वरसमिव भायात् । हेतुः पञ्चम्यन्तेनैव समर्पणीयः इति न नियमः । रामो मूढः सहि न पठति इत्यादिरपि प्रकारो दृश्यते । पञ्चम्यन्तत्वे च प्रतीतिस्वरस्या दित्येव युक्तः प्रयोगः स्यात् । तस्मात् 'प्रतीतिः स्वरसा तथा' इति स्यादिति मन्यामहे ।

१९. तस्मिन्नेव पुटे पञ्चदशपङ्क्तौ 'प्रतीतयो हि स्वरसाद् .....' इत्यस्ति । 'स्वरसाः' इति तालकोशः । अयं तालकोशपाठोऽपि पूर्वनिर्दिष्टस्य 'प्रतीतिः स्वरसा तथा' इत्यस्य साधको भवति ।

१९-A. ५४ तमे पुटे तृतीयपङ्क्तौ 'तदा श्रयत्वेन व्यक्तयन्त .....' इत्यस्ति । तदा श्रयव्यक्तयन्तर' इति तालकोशः । स साधुः ।

२०-२१. ५४ तमे पुटे सप्तमपङ्क्तौ, सहकृते त्वन्तिमे' इति, अष्टमपङ्क्तौ 'संग्राहिणि सिद्धे' इति च पाठौ दृश्येते । उभयमप्येतत् तालकोशेष्वेवमेवास्ति । उत्तरस्मिन् विषये ग्रन्थ एव द्वौ पाठभेदौ दत्तौ स्तः । वयं तु मन्यामहे पूर्वं 'सहकृतेऽप्यन्तिमे' इति, उत्तरञ्च

'सङ्ग्रहासिद्धेः' इति च श्रीदेशिकानुगृहीतं स्यादिति । तथाहि । सकृदेव सर्वधूमव्यक्तिग्रहणं संयुक्ताश्रिताश्रयत्वसंबन्धेन भवतीति तत्त्वरत्नाकरे उक्तम् । 'इदन्तु सर्वप्रत्यक्षत्वभङ्गभीरवो वैभवं मन्यन्ते' इत्युक्त्वा तत्र हेतुमाह श्रीदेशिकः पूर्वपूर्वेति । 'पूर्वपूर्वसहदर्शनं जनितसंस्कारप्रचय-सहकृतमप्यन्तिमं प्रत्यक्षं सकृदेव सामान्यतः (सामान्यरूपैक्यात्) तज्जातीयसमस्तसङ्ग्राहकं न भवितुं अलम्, (संस्कारप्रचयरूप) सामग्रीमहिम्नापि असंबद्धप्रकाशनाधीनात् इति संक्षेपतः पिण्डितार्थः ।

२२. तस्मिन्नेव पुटे दशमपङ्क्तौ 'एवमस्तु सकृद्दर्शनेन' इत्यस्ति । 'एवञ्चास्तु' इति पाठभेदो ग्रन्थे दत्तोऽस्ति । तालकोशस्तु प्रथमं स्थिरयति । वयं तु 'एवरूपसकृद्दर्शनेन' इति श्रीदेविः :स्यादिति विश्वसिमः । एवरूपं - तत्त्वरत्नाकरोक्तम् ।

२३. ५५ तमे पुटे प्रथमपङ्क्तौ 'तादात्म्यतदुत्पत्तिभ्यामेवाविनाभाव इति सौगताः' इत्यस्ति । अत्र '.....' अविनाभावनियमः' इति भाव्यम् । उपरि 'यथाहुः' इत्यारभ्य उदाह्रियमाणे श्लोके उत्तरार्धे तथा दर्शनात् । अपि च शान्तिरक्षितविरचिततत्त्व-सङ्ग्रहव्याख्याने कमलशीलविरचितपञ्जिकायां समानप्रकरणे (पुटं ४३०. श्लोक १४७७ Gaekwad's Oriental Series). 'अविनाभावनियमः' इति स्पष्टप्रयोगः अस्ति । ततोऽप्येवं निश्चीयते ।

२४. तस्मिन्नेव पुटे चतुर्थपङ्क्तौ 'अविनाभावनियमो दर्शना .....' इत्यस्ति । एवमेव श्रीदेशिकग्रन्थमालायामपि मुद्रितमस्ति । '..... नियमोऽदर्शना .....' इति भाव्यम् । कमलशीलकृत पञ्जिकाव्याख्याने अकारप्रश्लेषयुतः पाठ एव दृश्यते । अर्थश्च सङ्गतो भवति ।

२५. तस्मिन्नेव पुटे चतुर्विंश्यां पङ्क्तौ ..... 'प्रवृत्ता व्याप्तिः अन्वयव्याप्तिः' इत्यस्ति । तालकोशे व्याप्तिपदं न दृश्यते । तालकोशपाठ एव श्रीदेशिकानुगृहीत इति निश्चेतुं

१. उपरि पङ्क्तौ सतः '..... प्रवृत्ता व्यतिरेकव्याप्तिः' इत्यस्य दर्शने तद्विदं सम्प्रभासेत ।

२६. तस्मिन्नेव पुटे षोडश्यां पङ्क्तौ 'योऽनग्निः सनिर्धूमः' इत्यस्ति । तालकोशोऽप्येवमेवास्ति । अथापि पश्यामः 'यो निरग्निः स निर्धूमः' इति पाठः स्यादिति । न हि निष्कारणं वै समञ्जसं भवति ।

२७. ५६ तमे पुटे पञ्चदश्यां पङ्क्तौ 'इत्यनुमाने' इत्यस्ति । 'इत्यत्र' इति तालकोशः ।

२८. तस्मिन्नेव पुटे तस्यामेव पङ्क्तौ 'अयं च' इत्यस्ति । अनेन इदं शब्देन पूर्वोक्तस्य पापारब्धत्वेत्येव परामर्शनीयत्वात् तस्य च नर्पुसकत्वात् 'अदश्च' इति भवितव्यम् । तालकोशोऽप्यदश्चेति पाठं अनुगृह्णाति । ग्रन्थेऽप्यदश्चेति पाठः अधोदत्तोऽस्ति ।

२९. तस्मिन्नेव पुटे सप्तदश्यां पङ्क्तौ 'पक्षावृत्तिव्याप्त्योरन्यतरस्यापि' इत्यस्ति । अत्र 'अन्यतरं' पदेन परामर्शनीययोः पक्षावृत्ति-व्याप्त्योः उभयोरपि स्त्रीलिङ्गत्वात् 'अन्यतरस्या अपि' इत्येव भवितव्यम् । श्रीदेशिकग्रन्थमालायामपि अस्त्रीलिङ्गनिर्देशोऽस्तीतिकारणात् न दुष्टः साधुर्भवितुमर्हति ।

३०. ५७ तमे पुटे द्वितीयपङ्क्तौ 'शुकादिष्वत्' इत्यस्ति । 'शुकवत्' इति तालकोशः ।

३१. तस्मिन्नेव पुटे तृतीयपङ्क्तौ 'अस्ति वा नास्ति वा' इत्यस्ति । 'अस्ति नास्ति वा' इति तालकोशः ।

३२. तस्मिन्नेव पुटे पङ्क्तौ 'परिग्रहोपपत्तेः' इत्यस्ति । 'परिग्रहस्याप्युपपत्तेः' इति भवितव्यम् । तथाहि । 'प्रतिबन्धककर्मविशेषात् अनेकदिवसस्थितिवत् अनेकशरीरपरिग्रहोपपत्तेः' इत्यस्य वाक्यस्य 'यथा अनेकदिवसस्थितेः उपपत्तिः-संभवः-अस्ति तथा अनेकशरीरपरिग्रहस्यापि उपपत्तिः-संभवः अस्ति' इत्यर्थो वर्णनीयः । स्थितेः परिग्रहस्य च क्रमेण उपमानत्वमुपमेयत्वं च । उपपत्तिः साधारणो धर्मः । ग्रन्थस्थपाठे यः सामान्यधर्मस्य उपमेयस्य च समासः स न विमर्शक बुद्धिमारीर्हति । ग्रन्थस्थपाठे, अपेक्षितस्य अपेक्षभावोऽपि किञ्चिदिवन्यूनतामपेक्षयति ।

३३. ५८ तमे पुटे षष्ठ्यां पङ्क्तौ 'निरुपाधिकसंबन्धे व्याप्यत्वसिद्धिः' इत्यस्ति । तस्मिन्नेव तालकोशे नेदं वाक्यं दृश्यते । वयं तु 'निरुपाधिकत्वे तु व्याप्यत्वसिद्धिः' इति पाठदशोधनीयः इति मन्यामहे ।

३४. तस्मिन्नेव पुटे चतुर्दश्यां पङ्क्तौ 'व्यापको वा न वा' इत्यस्ति । 'व्यापको न वा' इति तालकोशः ।

३५. तस्मिन्नेव पुटे पङ्क्तौ 'नित्यो वा अनित्यो वा' इत्यस्ति । 'नित्योऽनित्यो वा' इति तालकोशः ।

३६. ५९ तमे पुटे पञ्चमषष्ठपङ्क्तयोः 'साध्यव्यापकस्य हेतुमन्तरेण' इत्यस्ति । 'साध्यव्यापकमन्तरेण' इति तालकोशपाठः । स एव साधुः ।

३७. ६० तमे पुटे नवम्यां पङ्क्तौ 'साध्यसमव्याप्तिरिति च' इत्यस्ति । 'साध्यसमव्याप्ता इति च' इति तालकोशः । विग्रहविशेषाश्रयणेन उभयोरपि समानार्थकत्वे संपादयितुं शक्येऽपि, पूर्वं परत्रच समव्याप्तपदस्य अस्मिन् ग्रन्थ एव प्रयुक्तत्वं पश्यन्तो नाक्षिपेयुरिति मन्यामहे ।

३८. तस्मिन्नेव पुटे चतुर्दश्यां पङ्क्तौ हिकारो दृश्यते । तालकोशे नास्ति । पूर्वापराः पङ्क्तयः क्रमेणानुसंहिताः हिकारस्यात्रान् । अमनुचिततां च द्योतयेयुः ।

३९. ६१ तमे पुटे षष्ठ्यां पङ्क्तौ 'व्यभिचारकल्पितोपाधिकयोऽस्तु' इत्यस्ति । व्यभिचार-कल्पितोपाधिकस्तु' इति भाव्यम् । 'रूपवैकल्यकल्पितोपाधिके हैतौ अप्रयोजकत्वव्यपदेशः परीक्ष-कारणां' इतीदं पूर्ववाक्यं दृष्टञ्चेत् 'व्यभिचारकल्पितोपाधिकस्तु .....' इत्ययं पाठ एव साधुरिति भासेत । तालकोशेऽपि प्रथमान्तं अस्मदीयं पाठं अनुगृह्णाति ।

४०. ६२ तमे पुटे त्रयोदश्यां पङ्क्तौ 'अन्वयव्यतिरेकिणि चानन्तरं द्रष्टव्यम्' इति पाठो दृश्यते । अयं पाठः सुतरामसाधुः । 'अन्वयव्यतिरेकिणि चेत्यन्तरं द्रष्टव्यम्' इति पाठेन तत्र भवितव्यम् । तथाहि । साध्यतज्जातीयशून्यो विपक्षः, यथा महाह्लादादिः इति विपक्षलक्षण-दृष्टान्तो उक्तः, तत्र सर्वत्र अवृत्तिः विपक्षवृत्तिरहितत्वं इति विपक्षवृत्तिरहितत्वस्य सक्षणमुक्त्वा, एवं च क्वचिद्विपक्षाभावात् क्वचित् तत्संसर्गाभावादिति द्विविधं इति तस्य द्विविध्यमुक्त्वा उच्यते 'पूर्वं केवलान्वयिनि द्वितीयमन्वयव्यतिरेकिणचानन्तरं द्रष्टव्यमिति । यथावस्थितेऽस्मिन् पाठे 'अनन्तरं - उपरि - द्रष्टव्यम्' नात्रेत्यर्थोऽवगम्यते । अत्र अप्रदर्शनस्य उपरि प्रदर्शनस्य च न कारण मस्तीति नेवं केवलं दोषः उपरि न प्रदर्शितमपि । अतः 'चेत्यन्तरं द्रष्टव्यम्' इति पाठेन भवितव्यम् भेदो द्रष्टव्यः इत्यर्थः । यद्यपि कतिपयेषु तालकोशेषु 'अनन्तरं द्रष्टव्यमि' ति पाठो दृश्यते श्रीदेशिकग्रन्थमालायाञ्च । तथापि अयुक्तत्वात् अनादरणीय एव । किंस्मिन्चित्तालकोशे 'चानन्तरं' इति विलिख्य प्रमृष्टमस्ति । अयुक्ततामवगच्छन् तत्तालकोशस्वामी प्रमृष्टवान् स्यात् । 'चेत्यन्तरं' इति पाठेन भवितव्यमित्यूहितुं न तस्य तावतीसूक्ष्मा दृष्टिरासीदिति मन्यामहे ।

४१. तस्मिन्नेव पुटे चतुर्दश्यां पङ्क्तौ 'विपक्षादव्यावृत्तिः' इत्यस्ति । तथाहि । दशम-पङ्क्तौ 'तत्र सर्वत्र अवृत्तिः' इत्यस्ति । विपक्षे सर्वत्रावृत्तिः इति तस्यार्थः । तदेवात्र 'विपक्षाद् व्यावृत्तिरित्यनेन परामृश्यत इति ज्ञातञ्चेत् 'विपक्षावृत्तिः' इति पाठेन भवितव्यमिति भासेत । उपरि सतः, 'तदसत् ; विपक्षवृत्त्याख्यदोषस्याभाव एव ह्यत्र रूपत्वेन विवक्षितः' इत्यस्य वाक्यस्य परामर्शेऽपि तद्विदं सम्यग्भासेत ।

४२. ६३ तमे पुटे पञ्चम्यां पङ्क्तौ 'ततश्चानेकान्त्याद्यनुपदर्शित व्याप्तिकत्वादिपरिहाराय' इत्यस्ति । 'ततश्चानुपदर्शितव्याप्तिकत्वपरिहाराय' इति तालकोशः । तालकोशपाठस्साधुः । तथाहि । ६२ तमे पुटे नवमदशमपङ्क्तयोः साध्य तज्जातीयशून्यो विपक्षः इत्युक्तम् । ६३ तमे पुटे तृतीयपङ्क्तौ 'विपक्ष एव हेतुना शून्यो व्यतिरेकदृष्टान्तो भवति' इत्युक्तम् । विपक्षः सर्वो व्यतिरेक दृष्टान्तो न भवितुमर्हति । साध्येनेव हेतुनापि शून्य एव विपक्षो व्यतिरेकदृष्टान्तो भवति इत्यर्थः । किमर्थं हेतुशून्यत्वमपेक्ष्यत इति चेदाह 'अनुपदर्शित व्याप्तिकत्वपरिहाराय व्यतिरेकदृष्टान्तस्योभयनिवृत्त्यपेक्षा इति । व्यतिरेकव्याप्तिर्हि व्यतिरेकदृष्टान्ते दर्शनीया स चेत् हेतुमान् स्यात् न तत्र सा दर्शयितुं शक्यते । न केवलमिदम् । विद्यमाने पाठे, अनेकान्त्यपरिहारायापि व्यतिरेकदृष्टान्तः साध्यनिवृत्तिवत् साधननिवृत्तिमप्यपेक्षत इति वक्तव्यम् । अनेकान्त्यं

हेतुबोधः, न व्यतिरेक दृष्टान्तबोधः 'अतो न तत्परिहाराय व्यतिरेकदृष्टान्तः हेतुनिवृत्तिमपेक्षेत इति साध्याभाववति हेतुसत्त्वमेवानेकान्त्यमिति च दृष्टे विद्यमानः पाठः इति ।

४३. तस्मिन्नेव पुटे षष्ठपङ्क्तौ 'दृष्टान्त भूतमाहुः' इत्यस्ति । 'दृष्टान्तमाहुः' इति तालकोशः । भूतशब्द प्रयोगस्य प्रयोजनमलभमानाः तालकोशां साधुं मन्यामहे ।

४४. तस्मिन्नेव पुटे षोडश्यापङ्क्तौ 'योजनग्निः स निर्धूमः' इत्यस्ति । 'यो निरग्निः सनिर्धूमः' इति भवितव्यम् ।

४५-४६. तस्मिन्नेव पुटे अन्तिमपङ्क्तौ 'स्वसाध्यसाधने अन्वयव्यतिरेकयो रन्यतरेणैवालम्' इत्यस्ति । अलंशब्दस्वरूपादिकं प्रकरणञ्च अनवहितवद्भिः कृतोऽयमपराधः । 'एवालम्' इति पाठेन भवितव्यम् । तालकोशोऽपि तथा वृश्यते । शब्दयोगात् 'स्वसाध्यसाधनाय' इति च चतुर्थ्या भवितव्यम् । लभ्ये स्वरसे पाठे स्थितसौष्ठवसंपादनाय प्रयत्नो नूनं अरसिकत्वमापादयेत् । अत्र 'स्व' शब्दप्रयोगोऽपि नातीव प्रयोजनवानिति मन्यामहे ।

४७. ६४ तमे पुटे पञ्चम्यां पङ्क्तौ '... शब्दवाच्यम्' इत्यस्ति । 'न स्थितं स्यादिति मन्यामहे । षष्ठ्यां पङ्क्तौ यद्यपि 'नह्यशब्दवाच्य' मिति वृश्यते । तथापि तालकोशः न ह्यवाच्यं ..... इत्येवास्ति । सारेण पूर्वत्रापि 'वाच्यं' इत्येव स्थितं स्यात् । उत्तरत्र पङ्क्तौ वृश्यमानं 'वस्तुत्ववाच्यत्वादिहेतुसाध्यव्यतिरेकः इतीवं समस्तपदं अस्मत्पक्षं साधयति ।

४८. तस्मिन्नेव पुटे सप्तम्यां पङ्क्तौ 'येन विपक्षः स्यात्' इत्यस्ति । यो विपक्षः स्यादिति भवितव्यम् । विद्यमानस्यापि पाठस्य उपपत्तिः कल्पयितुं शक्यत इति कश्चित् । स्वरसे लभ्ये क्लिष्टागतिर्नावलम्ब्येति तु वयम् । अत्र यच्छब्दपरामर्शनीयस्य किञ्चिदित्यस्य नपुं 'यः' इति पुल्लिङ्गमसाध्विति वदते वदामः विधेयलिङ्गानुसरणमिति यत् साऽपि पदानां प्रकृतिरिति ।

४९. तस्मिन्नेव पुटे नवम्यां पङ्क्तौ 'सत एव असच्छब्देनापि आकारान्तरनिमित्तेन व्यपदेशः' इत्यस्ति । 'आकारान्तरनिमित्तः' इति भाव्यम् । '..... निमित्तेन' इत्यस्य असच्छब्दविशेषणत्वात् परंपरया व्यपदेशस्य आकारान्तर निमित्तत्वं इति वदन्तः शिरो वेष्टित्वा प्राणानायच्छन्ति ।

५०. तस्मिन्नेव पुटे एकादश्यां पङ्क्तौ 'तदतिरिक्तमि' त्यस्ति । सदतिरिक्तमिति भाव्यम् । तालकोशोऽपि सदतिरिक्तपाठं स्थापयति ।

५१. ६५ तमे पुटे प्रथमपङ्क्तौ 'इत्यादिन्यायात्' इत्यस्ति । आविपदरहितस्तालकोश-  
प . . . . .

५२. तस्मिन्नेव पुटे तस्यामेव पङ्क्तौ 'निरुपाधिनिषेधासंभवस्य' इत्यस्ति । निरुपाधिक' इति भाव्यम् । अत्र '..... निषेधाद्यसंभवस्य' इति तालकोशः । पूर्वतनपुटे पङ्क्तौदृष्ट्यां स तालकोशो न साधुरिति ज्ञातुं शक्यम् ।

५३. तस्मिन्नेव पुटे द्वितीयपङ्क्तौ 'दर्शितत्वाच्चेति' इत्यस्ति । 'व हेतोस्समपितत्वात् इतिकारोऽधिकः ।

५४. तस्मिन्नेव पुटे . . . . . क्तौ 'असिद्धेरिति' इत्यस्ति । इतिकारोऽधिकः ।

५५. ६६ तमे पुटे चतुर्दश्यां पङ्क्तौ 'नासादयति' इत्यस्ति । आत्मसिद्धौ तालकोशे च एवमेव दृश्यते । तथापि न मनो रमते । नासीदति इति स्यादिति मन्यामहे ।

५६. तस्मिन्नेव पुटे उपान्त्यपङ्क्तौ 'स्वप्रकाशवादे' इत्यस्ति । 'स्वयंप्रकाशवादे' इति तालकोशः ।

५७. ६७ तमे पुटे पङ्क्तौ '..... व्यतिरेकि .....' इत्यस्ति- '..... व्यतिरेकिणि प्रामा .....' इति तालकोशः ।

५८. तस्मिन्नेव पुटे द्वितीयपङ्क्तौ 'तत्त्वरत्नाकरेऽपि' इत्यस्ति '..... करेऽपि हि' इति तालकोशः । न हिंकारस्य प्रयोजनं : ।

५९. ७५ तमे पुटे द्वादश्यां पङ्क्तौ '..... : ' इत्यस्ति । '.....' इति भवितव्यम् । तालकोशेऽपि विसर्गरहितः पाठः दृश्यते ।

६०. तस्मिन्नेव पुटे चतुर्दश्यां पङ्क्तौ 'तन्न' इत्यस्ति । 'चेन्न' इति भवितव्यम् । अव्यवहित पूर्वस्य इतरभावे 'तन्न' इति पाठः : स्यात् ।

६१. तस्मिन्नेव पुटे उपोपान्त्यपङ्क्तौ '..... कारप्रति .....' इत्यस्ति । '..... कारः प्रति .....' इति भवितव्यम् । तालकोशेऽपि तथा । स साधुः । 'स चायं जात्यादि-राकारः' इत्यन्तिमा पङ्क्तिः अवधेया ।

६२. ७७ तमे पुटे पङ्क्तौ तुकारः अधिकः ।

६३. तस्मिन्नेव पुटे दशमपङ्क्तौ 'ईश्वरलक्षणं तु कथं' इत्यस्ति । 'ईश्वरलक्षणे कथं' इति । अनुस्यूतपठनं अन्वयव्युत्पत्तिश्च स्यातां चेत् : पाठस्साधुभसित ।

६४. तस्मिन्नेव पुटे एकादश्यां पङ्क्तौ 'तत्रतु' इत्यस्ति । तुकारोऽधिकः ।

६५. तस्मिन्नेव पुटे अन्तिमपङ्क्तौ 'प्रयोगश्च' इत्यस्ति उपरि 'प्रयोगानामुदाहरणात् 'प्रयोगश्च' इति भि ।

६६. ७८ तमे पुटे द्वितीयपङ्क्तौ 'चेतनवत्' इत्यस्ति । 'चेतनवदिति' इति भवितव्यम् । तदानीमेव वाक्यपूर्तिः स्यात् ।

६७. तस्मिन्नेव पुटे पङ्क्तौ 'अतः सर्वत्राप्यन्वयित्वमेव' इत्यस्ति । कस्येति चेत् अध्याहृतेन आकांक्षापूरणं कर्तव्यं भवति । '..... सर्वत्राप्यन्वयित्वमेव' इति पाठः साधुः । अस्यलक्षणस्य । अस्मिन्नेव पुटे अष्टमी चतुर्दशी च पङ्क्त्यो नं परिशीलितानि चेत् तत्त्वमवगम्येत ।

६८. तस्मिन्नेव पुटे द्वादश्यां पङ्क्तौ 'यथा : .....' इति पाठोऽस्ति । 'यथाऽस्मदीयः .....' इति भवितव्यम् । पूर्वार्धे चेतः पङ्क्तयोऽवधीयेरन् मूलमस्मदीयः पाठः साधुरवगम्येत ।

६९. ७९ तमे पुटे पञ्चमषष्ठपङ्क्तौ अभिव्याप्य तिष्ठन्ती कारिका कश्चिद्विचितालकोशे लक्षणादधिके भेदे कुत्रापि तत्संभवः ।

तस्यैव तत्त्वे किं केन किमर्थं साधयिष्यति ।।

इत्यस्ति । गन्धे तु

लक्षणादधिके भेदे क्व वातीतस्य संभवः ।

तस्यैव तत्त्वे किं केन किमर्थं साधयिष्यसि ॥ इति

विमर्शकलेशं पाठकमहाशयेभ्यो विसृजामः ।

७०. ४० तमे पुटे तृतीयपङ्क्तौ इतिरधिकः ।

७१. तस्मिन्नेव पुटे नवमपङ्क्तौ 'अन्वयव्यतिरेकिष्यपि' इत्यस्ति । तालकोशे अपिर्नदृश्यते ।

७२. तस्मिन्नेव पुटे षोडश्यां पङ्क्तौ 'समानभिहाराच्च' इत्यस्ति । तुल्याभिधारादिति अधिकरणसारावली १-३-२४. अभिपूर्वात् ह्रस्वः अभिहारशब्दः, तत्पूर्वात् घुः (घृधातोः) अभिधारशब्दश्च निष्पद्यते । सांख्यैरन्येभ्यश्च दीयमानानि विवरणं दृष्टान्तादीनि दृष्ट्वा अभिधारशब्दः युक्तः स्यादिति मन्यामहे ।

७३. ४१ तमे पुटे दशम्यां पङ्क्तौ '..... अनुमाननिषेधार्थं' इत्यस्ति । 'अनुमान-निषेधपरं' इति भाव्यम् । पूर्वे द्वे पङ्क्तौ परामृष्टे चेत् तदिदं भासेत ।

७४. तस्मिन्नेव पुटे चतुर्दश्यां पङ्क्तौ 'तदयोग्यार्थं' इत्यस्ति । 'तदयोग्यार्थानुमापकं' इति । पूर्वस्यां पङ्क्तौ अस्मदादिप्रत्यक्षयोग्यार्थानुमापकं विशेषतोदृष्टं इत्युक्तत्वात् अत्र तदयोग्यार्थानुमापकं सामान्यतोदृष्टमिति भवितव्यमिति भायात् । तालकोशोऽप्यस्मत्पाठमाद्रियते ।

७५. ४२ तमे पुटे अष्टम्यां पङ्क्तौ 'सिद्धौ भेदः' इत्यस्ति 'सिद्धो भेदः' इति भवितव्यम् । अन्तिमपङ्क्तौ स्थितं भेदसिद्धिपदं पश्यन्तो नूनं नःपक्षमाद्रियेरन् । तालकोशोऽप्यस्माननुगृह्णाति ।

७६. तस्मिन्नेव पुटे अन्तिमपङ्क्तौ इतिरस्ति । न केवलं तालकोशे नास्तीति तमितिकारं अधिकं वदामः न तस्य सत्ता युक्तिवादं सहते ।

७६ तमे पुटे उपान्त्यपङ्क्तौ 'केवलव्यतिरेकित्वभङ्गप्रसङ्गः' इत्यस्ति । तत्र प्रसङ्गपदं अधिकं मन्यामहे । लक्षणस्य केवलव्यतिरेकित्वं मन्यमानेन पूर्वपक्षिणा, केवलव्यतिरेकिणः निराकुर्वन्तं सिद्धान्तिनं प्रति आक्षेपे कृते, समाधानं वदता सिद्धान्तिना उच्यते 'प्रमाविषयः प्रमेयं इत्यादिषु च लक्षणस्य सम्मतेषु विपक्षशून्यत्वेन केवलव्यतिरेकित्वभङ्गप्रसङ्गः' इति । कश्चिच्चित्तालकोशे प्रसङ्गपदं नास्ति ।

७७. तमे पुटे 'नहीश्वरस्य कल्पादिभेदेऽपि भेदोऽस्ति' इत्यस्ति । '..... भेदेन भेदोऽस्ति' इति भवितव्यम् । यद्यपि स्थितस्यापि कथञ्चित् गतिश्चिन्तिता भवति । अथापि प्रपूर्वपङ्क्तौ स्थिते 'कल्पादिभेदापेक्षया बहवोह्याकाशाः' इति वाक्ये कल्पादि भेद प्रयुक्तं आकाशादीनां बहुत्वं विव्रियमाणं पश्यन्तो वयं अस्मिन् विवादग्रस्ते वाक्येऽपि कल्पादिभेदप्रयुक्तं ईश्वरभेदं निषिध्यमानमेव : प्रतिपद्यामहे ।

न नस्सर्वविदो मत्वा लिखामः पाठशोधनम् ।

अशोधनं महान् दोषो लिखामस्तन्निवृत्तये ॥

# శ్రీ నాథుఁడు.

శ్రీ భూవతి లక్ష్మీనారాయణరావు.

చరిత్రలో ప్రముఖస్థాన మాక్రమించిన వారినిగూర్చి తెలిసికొనవలసిన విషయములు రెండు. ఆకాలపు జీవితములో వారుతెచ్చిన మార్పొకటి. ఇది వారి ప్రతిభపై నారాధనపడియుండును. వారిపై నా కాలపు ప్రజాజీవితము చూపిన ప్రభావము రెండవది. ఇది వ్యుత్పత్తిలో చేరదగినది. అనుక్షణమును వికాసమునే యభిలషించు మానవప్రకృతి ప్రజ్ఞాన్విత మగునపుడు అది విచారమును విలక్షణమును నగు మార్గమునేర్పరచుకొనును. ప్రజ్ఞ వననవోన్నేష శాలినియని కాళిదాసు స్పష్టముగ చెప్పి యున్నాడు. అవేలమగు ప్రతిభగలిగిన కవి యభ్యుదయ కరమును నాష్టాదశకమును నుపయోగకరమును నగు విధమున గ్రొత్తత్రోవలో కవిత్వము నడిపించును. ఇట్లు నూతన మార్గమేర్పరుపగలిగిన మహనీయుని పేరనే యా యుగము వ్యవహరింపబడును. అట్టి ప్రసిద్ధ పురుషుడు మరెవ్వరికీ దవతరించి యింకను నూతనమగు మరెవ్వరికీ త్రోవను చూపించినదో నతడును నొకయుగకర్త యగుచున్నాడు. ఇట్లు ప్రతియుగమును పుర్వాపరయుగములకు వంతెనవంటిదై యుండును.

మానవుడు తానెంత ప్రతిభాశాలియైనను పరిసర ప్రపంచమును వీడి యాకాశమున నెంతయో కాలము విహరింపలేడు. నేలవిడిచిన సాములేదుకదా! అతని యూహలన్నిటియందును దైవిక జీవితము తావుకల్పించికొనియే తీరును. స్వర్గలోకమును సృష్టించి కొనిన మానవుడు దేవతలకును మానవాకృతినే యంటగట్టినాడు. దేవతలపాదములు నేలను తాకివనియు, వారనిమిషులనియు నిట్లోకటి రెండు భేదములనేర్పరచుకొన్నను నొక్కొక్కప్పుడా విభేదములును వికృతములుగా దోహదించినవి. వరూధిని యనిమిషకన్యగదా? ఆమెకన్నులు మూసినాడుపెద్దన. ఆమెకు చెమట పట్టునట్లును చేసినాడు. ఎట్లోనమర్థించుకొనినాడు. మానవుడు తనప్రకృతిని వీడి యుండలేడనుట కిది యుదాహరణముకదా! కవియైనవానిపైగూడ నిప్రభావముండకతప్పదు. ఎంత యొడలుతెలియని వాడైనను లౌకిక సంబంధమును విడిచి యంతరిక్షమున నాటలాడలేడు. అతని యూహలకాధారము లౌకికప్రకృతినిగూర్చిన యాతని తెలివితేలి. కావుననే కావ్యములలో నా యా కాలములప్రజల జీవితము ప్రతిబింబితమై యుండుట. దేశకాలపరిస్థితులవలన నొక్కొక్కప్పుడు కవి మనస్తత్వమే మారిపోవుటయుగలదు. ప్రాచుర్య ఆదరణమాళింది తమ మనస్సునకు వ్యతిరేకములగు మార్గముల ననుసరించువారును నెందరో కలరుకదా! కొంతకాలమునకు వారా క్రొత్తజీవితమున కలవాటుపడిపోవుటయు నరుదుకాదు. కవులును నిట్లే. ఏగ్రంథమునజూచినను నాకాలపు ధనికులపిచ్చిచేతలును, వెట్టివ్యామోహములును, చాలగొప్పగ వర్ణింపబడియుండుట కాననగును. ప్రజాసామాన్యులజీవితమెట్టిదో తెలియుటకవి యాధారములు కాకాలపు పరిస్థితుల ప్రాబల్యమునెడివింది నిలువగలిగిన కవి మాత్రమే యట్టి విషయములను గురించి తెలుపగలిగి యుండును. అట్టివాడైనను ఇదిపుణ్యమా, పురుషార్థమా అని యారకుండక దేకీయమగు జీవిత విధానమునకు తగిన ప్రాముఖ్యము నియవలయునుగదా! అట్లు ప్రాముఖ్యమిచ్చిన కవియే నీజమగు ప్రజాకవి.

శ్రీనాథునిలో పైనచెప్పిన రెండుగుణములును గలవు. కవితావిధానములో విచిత్రత సంపాదించిన ప్రజ్ఞాశాలి యతడు. ఆకాలపు జీవితమును ప్రతివలించజేసిన ప్రజాకవియతడు. రసికతకు హద్దులేర్పరుపగలిగిన మహాభోగియతడు. దేశము నలుమూలలదిరిగి మహాకవుల నూటాడించి, గొడడిండిమభట్టు కంఠధక్కను పగులగొట్టించి కవితారంగమున వైరవిహారము గావించిన యనహయ కూరుడతడు. కావుననే యాంధ్రవాఙ్మయప్రపంచమున నతనికి మహాత్కృష్టస్థానము లభించినది.



శ్రీనాథకవి పదునైదవ శతాబ్దిపువాడు. ఇతడానాటి కవితారంగమున వినూతనత కలిగించి నాడన్నప్పుడు ఆకవితారంగమెట్టిదో తెలిసికొనవలెనుగదా : శ్రీనాథుని వరకునుండిన యాంధ్రవాఙ్మయము నొకేంత ప్రస్తావితము. మతరాజకీయ సాంఘిక కారణముల బురస్కరించుకొని తెనుగునకు గ్రాంథికత్వ మాపాదించిన నన్న పాఠ్యుని కవిత పురాణకవిత. ప్రజాప్రబోధమునకై మతవిస్తృతియే లక్ష్యముగ గ్రంథములు వ్రాయవలసిన యవసరమేర్పడిన దినములలో నన్నయ తట్టారకు డాంధ్రమున భారతముననుపదించినాడు. దేశమున చెలరేగుచుండిన బ్రాహ్మణమతద్వేషము నడచు నుద్దేశముతో భారత రచన ప్రారంభింపబడినది. పదిమందికిని ఉపకరించువిధముగ కథలరూపమున నీతినిబోధించుట నన్నయ లక్ష్యము. కావున ప్రజాజీవితమునంతటిని విశదముగ ప్రతిపలింపజేయు మహోత్కృష్ట గ్రంథము నతడు చేపట్టినాడు. అప్పటివరకును నాంధ్రమునెడ పండితులకు గౌరవము లేకుండుటచే నీతడొనరించినది అతి సాహసాన్నితమగు మహావిప్లవము. పండిత పరిషత్తులను కూడగట్టికొనియే యతడిట్టి పని యొనరించి యుండుట జూడ నతడసాధారణలౌకిక ప్రతిభాన్నితుడని యనిపించును. సంస్కృతమునకే యెక్కువప్రాధాన్యము నిచ్చినను తెనుగునకు రూపుకట్టిన యీకవి మనకు పరమపూజ్యుడు.

బ్రాహ్మణమతమునెడ నిష్టములేవివారు కులభేదరహితమగు సమాజమును నిర్మింపగోరి ప్రజలకు మరియును సన్నిహితమగు భావలో కావ్యముల రచించిరి. ఇది నన్నయ తరువాత జరిగినది. నన్నయ కాలమునకు సన్నిహితుడగు నన్నెచోడుడు బ్రాహ్మణ మతపోషకమగు గ్రంథములలోనిదే యైనను ప్రజల యభిమానమునకు పాత్రమగుచుండిన శైవకథను గైకొని కుమారసంభవమును రచించెను. భాషావిషయమున నన్నయ భారతమున కన్నను దేశీయత కుమారసంభవమున నెక్కువగ నున్నది. ఇందలి వస్తువు మాత్రము భారతమునందలి వస్తువువలె విస్తారము. బహుముఖముకాదు. రాజైయుండుట వలన నన్నెచోడుడు పురాణమార్గమునువీడి సంస్కృత కావ్యానుగామియైనాడు. వర్ణనలకును, రసోచిత సన్నివేశములకును ప్రాధాన్యమొసంగి ప్రబంధమార్గమున రచించియుండుటచే నీకావ్యము పురాణములవలె ప్రచారయోగ్యతను గాంచలేదు.

దీనితో తృప్తిపొందనివారు మరియు నెక్కువగా దేశీయత నాదరించి సంస్కృత చృందస్సునుకూడ పరిహరించి, సంస్కృతభాషను దూరముగనుంచి గ్రంథరచన సాగించినారు. విజ్ఞానాత్మకము కావలసి యుండిన శైవము ఖక్తిరూపమును గైకొన్నది. అవేశపూరితమై వీరశైవమయినది. మానసికప్రవృత్తి సంబంధియగు మతము లైహికముగను, పాశవికముగను పరిణమించుచువచ్చినది. మానవుని మూర్ఖత వలన, అహంభావమువలన, అన్నిమతములకును నిట్టి దురవస్థయే వట్టుచున్నది. మతప్రవక్త లెప్పుడును నినుపరేకులను గౌరవింపరు. అనుభవసారము, దీవికేషవిలసితమును నగుప్రవచనము నర్థముచేసికొని యనుసరింపలేని యజ్ఞానులును నబలులును-మతమనగా నినుపరేకులనియు, ద్రావకపు బుద్ధనియు ననుకొనుచున్నారు. శివమెత్తినవాని యనర్థపు పలుకులే మతమని యనుకొన్నచో నట్టిమత ముంన్నియు నంతరించుటయే మంచిది. అవేశముతో పరమత విధ్వంసమును జేయబూనినవారెవ్వరును చాలకాలము నిలువలేరు. పరమతదూషణమునకును, పాశవికజీవనమునకును తావుకల్పించుటతో శైవముంజరించిపడి.

శైవము నశించినను వారు కల్పించిన దేశీయకవితా విధానము నశింపలేదు. రంగనాథరామాయణము ద్వితీయభాగ రచిత మైనది. కథాభాగమునను దేశీయత యటనట రూపుగైకొన్నది. దేశమున మతవిషయక ఖిల్లోలము కొంత తగ్గుముఖముపట్టినది. జ్ఞానశూన్యులై గొంతులు కత్తిరించుకొను మూర్ఖ ప్రజలనుచూచి విజ్ఞానదనుడగు తిక్కన జాలిగొవినాడు. ప్రజలకు దగ్గరగాబోయి వారికర్థమగు పలుకులతో బుద్ధిగరపడంచుకొన్నాడు. నిర్వచనముగా కావ్యముల రచింపగలిగిన దిట్టయైయుండియు ప్రజా

జేనుమును గాంక్షించినవాడై యాదంబరమును త్యజించి, యర్థవత్తులగు పలుకులతో, తేటతేటగా మహా భారతార్థము తెల్లముగావించినాడు. హరిహరా రాధనగావించి సత్యసతమును నిర్దేశించినాడు. దేశము కాంతించినది. విజ్ఞానజ్యోతి వెలుగుల విరజిమ్మినది.

ఈ సమయమున నరణ్యపర్వమున గొంతభాగము తెలుగు భారతమున లేకుండుటగాంచి యెట్లా ప్రగడ దానిని పూరించినాడు. విజ్ఞానప్రదమగు భారతమును పూర్తిచేసిన శంభుదాసుడు, భారతము నకు పూరక గ్రంథమనబడు హరివంశమును రచించినాడు. అందలి శ్రీకృష్ణలీలలను వర్ణించుటలో నతడు ప్రబంధమార్గముననుసరించినాడు. ఇతని నరసింహపురాణము పేరునకు పురాణమైనను రచనా విధానమున ప్రబంధమే యనిపించుకొన్నది. భారతమువంటి గ్రంథమును రచించినవాడయ్యు కావ్యమార్గ మున కాలుద్రొక్కుకొని నిలిచినవాడు కనుకనే యితనికి ప్రబంధ పరమేశ్వరుడన్న గౌరవము కలిగినది.

మతకల్లోలము తగ్గినది. భారతము ప్రజలపాలైనది. తిక్కన మనీషికి దేశము జోహారు చేసినది. కాంతి యేర్పడినందున వినోదముల యెడను, చమత్కారవిషయముల యెడను, ప్రజల కానక్షి పొడమినది ప్రబంధకాంతులు తిక్కన భారతమునందే పొడసూపినను అవి యట విస్తరింప నవకాళము లేకపోయినది. ఆ ప్రబంధ విధానము హరివంశములో కొంత పెరిగినది. నృసింహ పురాణములో మరింత వికాసము గాంచినది. ప్రబంధవిధానము విస్తరిల్లుట కవకాళములు హరివంశములోనేయున్నవను నుద్దేశముతో ఆ కథనే గైకొని నాచన సోముడు గ్రంథరచన గావించినాడు. అసాధారణ ప్రతిభా శాలియు, రసవత్తరముగ సన్నివేశముల నడిపింపగల శిల్పియునైన నాచనసోముడు ప్రబంధ పరమేశ్వరునితో పోటీపెట్టుకొని పలుకావులలో దుడుకుగా కవిత్వాలైవిని సాగించినాడు. సారళ్యమును వర్ణించి పాండిత్యప్రకర్షకు బూనుకొన్నాడు. మొండిపాండిత్యము మొరటు కవిత్వమునకును తావొసంగినది.

మతివిషయకముగా ప్రజలలో వైషమ్యములు తగ్గిపోయెనంటిమి. కాని యీ సంతోషము చాల కాలము నిలువలేదు. తురుష్కులు తండ తండములుగా దాడినెడలి కాకతీయ సామ్రాజ్యమును కదలించి వేసినారు. దేశమనాథమైన యీ సమయములో కాకతీయులకు దండనాయకులు, మందలా దివులునై యుండిన వెలమలు, రెడ్లు నడుముకట్టి, తమ తమ దుర్గములను బలపరుచుకొని, యవన సేనావాహిని కడ్డుతగిలి దానిని నిలువరింపగలిగిరి. తమలోతాము కలహించుకొనుచుండినను ప్లేచ్చుల నెదిరించు నెడనందరును నొకత్రాటిపై నడచినందున ప్రజలలో పొరపొచ్చెములు తక్కువయ్యెను. ఆవేశ యుతమగు భక్తివంటి భావమొకటి యున్ననే ప్రజలు గట్టిగ నిలువబడగలరు. శైవము చల్లబడినందున వైష్ణవ మంతురించినది. అటనట శైవవైష్ణవములు కొంచెముబిరుసుగా నొరసికొన్నను వైష్ణవప్రచార మాండ్రదేశమున సంతగా కాలానలేదనియే యనవచ్చును. ఈ పరిస్థితులలోనే శ్రీనాథుడవతరించి నాడు. ఇతనికాశ్రయమిచ్చినవారిలో ముఖ్యులు కొండవీటిరెడ్లు, వీరుతైవులు. సర్వసమానత్యమును బోధించుశైవము, సామాన్యప్రజలను కూడగట్టుకొనివచ్చిన శైవము—తుదకు పిచ్చియావేశముగామారి నశించిపోయినదన్నచో తప్పు శైవసూత్రములది కాకాలదుకదా! మతము తమ్ముద్ధరించుట కేర్పడిన దనుటవదలి, మతమును తామురక్షింపవలసియున్నదను భ్రమలోపడి అకృత్యములు చేయువారివలననే మతములు రూపుమాసి పోవుచున్నవి. శైవమొనర్చిన మహాపాపమేమియులేదని రెడ్డిరాజులు దాని నాదరించియుందురు. పై పెచ్చుది కాకతీయుల యభిమానమతముగ నుండెనుగదా! శ్రీనాథుడును తైవుడే. కాని, మతవిషయకములగు సన్న్యాసముల నతడు సహింపలేదు. ఆ విషయములను సావక్షిపముగ గ్రంథములలో జూపినాడు. దుష్కార్యములను పశితలసహించు కొనవలయునను నుద్దేశముతో వానికర్థముపట్టి కలరూపుతెలియజేసిన శ్రీనాథుడు సంస్కరణమునకు తోడుపడినవాడే యగుచున్నాడు.

రెడ్డిరాజులు విద్యాసంపన్నులు, కవిపండితపోషకులు. మొదటివాడగు ప్రోలయవేమన యాస్థానమున నుండిన వాడెట్లాప్రెగ్గడ. తర్వాతివాడగు ననపోతారెడ్డి యాస్థానమున బాలసరస్వతి విద్యాధికారి. అనంతరము రాజైన యనవేమునికాలమునను విద్యాధికారి బాలసరస్వతియే. ఆ పిమ్మట రాజ్యమునకువచ్చిన కుమారగిరిరెడ్డి కవియును, పండితుడును నగుటయేకాక విలాసపురుషుడుకూడనై యుండెను. వసంతోత్సవములు జరుపుచు, సుగంధభాండాగారమును నెలకొల్పినవాడితడు. ఆ భాండాగారమున కద్యక్షిడుగనుండిన యవచి తిప్పయ్యయే శ్రీనాథుని హరవిలాసమునకు కృతిభర్త. కుమారగిరితర్వాత రాజైన పెదకోమటివేమన యాస్థానమున విద్యాధికారి శ్రీనాథుడు.

పెదకోమటివేమన బహుగ్రంథకర్త. వామన భట్టబాబు డితని యాస్థానములోనివాడే. ఇట్లు కొండవీటిరెడ్లందరును కవిపండితపోషకులై యుండినందున శ్రీనాథునివంటి మహాకవికి తగిన యాశ్రయము లభించినది. రాజమహేంద్రవరపు రెడ్లుకూడ శ్రీనాథుని నాదరించినవారే. కావ్యాలంకారశాస్త్ర నిష్ఠాతులగు రాజ కవిరాజుల యాస్థానముల నుండిన శ్రీనాథునిలో పాండితీప్రకర్షయు శృంగారాభిమానమును మిక్కుటములగుటలో వింత యేముండును? అంతియకాక ఆకాలమున నాంధ్రదేశ మందన్ని వైపులను చిన్న చిన్న రాజ్యములనేకము ప్రబలియుండుటచే నా రోజులలో పరస్పరమును కలహములు తరచుగ కలుగుచుండెడివి. అందువలన ప్రజలలో శౌర్యోత్సాహములకు లోటులేకుండెను. బ్రాహ్మణులు మంత్రులై, తమనీతిశాస్త్ర పాండిత్యముచే రాజ్యతంత్రముల నడపుచు, ఖడ్గముదాల్చి యుద్ధభూముల కేళియొనర్చుచు, పండితులై పండితకవులను పోషించుచు 'ఇదంక్షేత్రం ఇదం బ్రాహ్మణమ్' అని హేమించుచుండిరి. రాజమొదలుగా గ్రామకరణము వరకునుగల వివిధవర్గములవారును కవులను సన్మానించి కృతులనందుచుండిన రోజులవి. రాజు లొకరినొకరు డీకొనుచున్నట్లే పండితులును కవులును ఒకరినొకరు మించ యత్నించుచుండిన కాలమది.

శ్రీనాథుని శక్తిసామర్థ్యములకు విలువకట్టగలిగినవారు లభించిరి కనుకనే యాతడత్యుత్సాహముతో విశృంఖల విహారమొనర్చినాడు.

అష్టభాషాపరమేశ్వరుండును, అష్టదిగ్విజయ పటహీకృత బిరుదండిమాడంబరుండును, వడ్లర్చన షణ్ముఖుండును, తై వశాస్త్రజీవాతోర్వేదసాగరసాంయాత్రికుండును, డిండిమకవి సార్వభౌమాపర బిరుద నాముండునునగు డిండిమకవి రాజనాథునోడించి, యతని కంచుడక్కను బ్రద్రలుచేయించిన మహాకవి సార్వభౌముని యౌర్ధత్యమునకు ముగ్ధభావమున జౌహారొనర్చిన విజయనగరాంధ్ర సామ్రాజ్య లక్ష్మి రత్నకటకాభరణంబుల ఘలంఘల ధ్వానముతో దీనారటంకాలను కుంభద్రోణముగ గురిపించి, కవిపండితశరోమణికి ఉనకాభిషేక మొనర్పితి నన్నగౌరవము నాచికొన్నది.

శత్రుపోషణలోనుండిన శ్రీనాథునికోరికను సర్వజ్ఞసింగమనీడు మన్నించినాడన్నచో నాకవి యెట్టి వాడై యుండవలెనో కదా :

శ్రీనాథమహాకవి పూర్వ పూర్వ కవితామాధుర్యము నాస్వాదించి వారి వారి కవితావిధానములను జీర్ణముచేసికొనిన ప్రతిభాకాలి.

వచియింతు వేములవాడ భీమునిభంగి నుద్గండ లీల నొక్కొక్కమాటు  
భాషింతు నన్నయ భట్టుమార్గంబున సుభయవాక్సౌధి నొక్కొక్కమాటు  
వాక్రుత్తు తిక్కయజ్వప్రకారము రసాఖ్యుచిత బంధముగ నొక్కొక్కమాటు  
పరిధవింతు ప్రబంధ పరమేశ్వరునిలేవ సూక్తివైచిత్రి నొక్కొక్కమాటు

అని కాశీఖండమున చెప్పబడిన మాటలు వ్యర్థప్రసంగములుకావు.

అతడు బ్రాహ్మదత్తవరప్రసాదుడు. ఉరుప్రజ్ఞావిశేషోదయాజిహ్వాస్వాతుడు. ఈశ్వరార్చన కళాశీలుడు. అభ్యర్థిత బ్రహ్మాండాది మహాపురాణచయతాత్పర్యార్థ నిర్దారితబ్రహ్మజ్ఞానకళానిదానము. కావుననే పూర్వకవితావిదానమునకు విలక్షణమగు నూతన కావ్యపక్కిని సృజించి దానిని నిర్వహింప గలిగినాడు. ఎఱ్ఱన హరివంశమును, నాచనసోముని హరివంశమును జూచినచో, పురాణములలోని విషయములను వర్ణనలకనుకూలముగ నుంచుచోట్ల పెంచియు అనుకూలముగ లేనిచోట్ల తగ్గించియు కొంత స్వాతంత్ర్యమును చూపవచ్చునని తెలియవచ్చును. ఒకచో రసవంతమును నొకచో నీరసమునునగు పురాణవస్తువును గైకొని మొదటిదానికిచ్చిన ప్రాముఖ్యము రెండవదానికియక వీరు గ్రంథరచనల గావించిరనియేకదా యర్థము: దీనిని గమనించిన శ్రీనాథుడు నీరసములగు భాగములను పూర్తిగ త్యజించి రసవత్త్వండుములను మాత్రమే తైకొని గ్రంథరచన గావించినాడు. కాశీఖండమిట్టిది. కావ్యవస్తువును పురాణములనుండియేకాక సంస్కృత కావ్యములనుండియు గ్రహించినాడు. నైషధము కావ్యముకదా: ఈ విషయమున నితడెఱ్ఱన సోమనలకిన్న నెక్కుడు స్వాతంత్ర్యమును ప్రదర్శించెను. సంస్కృత సాహిత్యముపై నధికారముసంపాదించిన యితని గ్రంథములలోనెల్ల తత్సాహిత్యలోని వర్ణనలు భావములు సన్నివేశములు కుదురుకొన్నవి. విడి విడిగానున్న రత్నములనేర్చి కూర్చినట్లు మనోహరములగు నైషధల నొకచోజేర్చి హరవిలాసమును రచించినాడు. శౌర్యోత్సాహములకు కొంత లేని దేశములో వీరగాధలకు కొడువయుండునా: పలనాటి వీరచరిత్రమునురచించి ప్రజలతో గొంతు కలిపినాడు. శివశివుల ద్వివదను రాజకీయమగు వస్తువుతో మేళవించి వారికి లేనిగౌరవమును సంపాదించు కొన్నాడు. రంగనాథ రామాయణకర్తకన్నను ప్రజలకు సన్నిహితముగ పోగలిగినాడితడు. ప్రజల యాచార వ్యవహారములను జుట్టముగ నెరిగిన యీతని యానాటి తెనుగుదేశమందలి సాంఘిక వ్యవస్థను జంతులేక క్రీడాభిరామమున గ్రంథస్థము జేసినాడు. ఓరుగల్లుపట్టణపు పూర్వస్థితి పదిమంది కిని తెలియునట్లందువర్ణించినాడు. తన్ను పోషించుచుండిన రెడ్డిరాజుల పట్టణములను వర్ణింపక యిత డోరుగంటినే యెక్కువగ వర్ణించియుండుట గమనింపదగినది. అంతరించిన యాంధ్రసామ్రాజ్య స్వరూపమును కొంతకుగొంత కన్నులకు గట్టినట్లులు మనకు చూపించిన సాంఘిక చరిత్రకారుడితడు.

అకాలపు సాంఘిక జీవనమంతయు నితనిలో ప్రతిఫలించినది. మతరాజకీయ విద్యా నాగరకతా పరిస్థితులను అర్థికవ్యవస్థలోని యొడుదుడుకులను శ్రీనాథునిపై ప్రభావము చూపినవి. నాటి మతవిషయక పరిస్థితులు పలనాటి వీరచరిత్రలో ప్రతిబింబితములు. రాజకీయ పరిస్థితులలోని హెచ్చు తగ్గుల ననుసరించి శ్రీనాథుని యార్థికస్థితియు మారుచువచ్చినది.

నాటినాగరికత పలనాటి వీరచరిత్రములోను, అంతకంటె నధికముగ క్రీడాభిరామములోను గాన వచ్చును. ఈ యన్నివిషయములలోను ప్రస్ఫుటముగ గానవచ్చునది అకాలపు జనుల లలితకళాభిరుచి. కేవలము కవిత్వముపైననేకాక నృత్యగీతాదులగు నితరకళలయందును ప్రజలకాసక్తి మెండుగ నుండినది. తత్కారణమున దేవదాసీల సంఖ్యయు పెరిగినది.

గీతవాదిత్ర నృత్యంబు కేవలంబు శంభునకు సార్వకాలంబు సంప్రమింప

నవ్వరశ్రీలనర్పించె నాఱునూఱు బాలలను యువతుల జంభ భంజనుండు.

ప్రతి పట్టణమునను వేశ్యలకై యొకచీపు ప్రత్యేకింపబడి యుండినది. సంగీత సాహిత్యములపై నధికారము గల్గిన యాకాశవతులకు సంఘమున గౌరవముండినది. వారిజీవితము హేయమైనదిగపరిగణింప బడలేదు.

ఆ వంశంబున సానికూతులయి దివ్యశ్రీలు దుగ్ధాబ్ధి మ

ధ్యావిరూపతుల మీ నకేతనుని పుష్పాత్రంబు లెక్కాలమున్

సేవాదక్షత । గొల్లరిందుధరునిన్ శ్రీదక్ష వాటిశ్వరున్

తైవల్యాదిపు భీమనాథుని లసత్కారుణ్యపాఠోనిదిశా ॥

గందర్వోపనిషద్రహస్యములు వక్కాణింతు రాలాపసం  
బంధప్రస్ఫుట యుంట యుంట పదగుంభ స్థాపనగ్ధావళీ  
సంధాన క్రమ దివ్యమంత్రకములన్ సాయాహ్వానకాలంబునన్  
గందర్వాస్పరనల్ పురోపవని కాకల్పద్రుమచ్ఛాయలన్

ఒక్క వేశ్యాజనాంగణమేయననేల : ఆ కాలములో నృత్య సరస్వతి యశంయుళధ్యానము ప్రతి  
ధ్వనింపని తావేలేదు.

ద్రుతతాళంబున వీరగుంభితక ధుం ధుం ధుంకి టాత్కారసం  
గతివాయింపుచు నాంతరాళికయతిగ్రామాభి రామంబుగా  
యతిగూడన్ ద్విపద ప్రబంధమున వీరానీకముం బాడె నొ  
క్కత ప్రత్యక్షరమున్ కుమారకులు ఫీట్కారమ్మనన్ దూలగన్.

ఇది పలనాటి వీరచరితంబును కథారూపముగా నాకాలమున నోరుగంటిలో గానము చేయుచుండిన  
మట్టమును వర్ణించు పట్టాలోనిది.

ఆకలంకస్థితిగోరి కొల్పెదరు బ్రహ్మానంద భావంబునన్  
సకలానందమయైక మాతయనుచున్ సంతోష చిత్తంబునన్  
తకధుంధుమ్ములు తాళముల్ జవనికల్ తండానలయ్యమ్మకున్  
ఏకవీరమ్మకు మాహారమ్మకును బోప్రీంకార మధ్యాత్మకున్

ఏకావీరాదేవిసన్నిధిని మాలతలు బ్రహ్మానంద భావమున నాటలలోను పాటలలోను మైచురచు  
చుండిరని తెలుపుమట్టములోనిదీ పద్యము.

వీరు మైలారు దేవర వీరభటులు  
గొండ్లియాడుచునున్నారు గొరగవడుచు  
నాడుచున్నదిచూడు మూర్ధాభినయము  
తాను నెట్టికసీలంక గానిలేదు.

ఒక్క నృత్యవిషయమే యేల : ఆనాటి జనజీవితమంతయు శ్రీనాథుని గ్రంథములలో నిరవు  
కొన్నది. ఓరుగల్లుపట్టణములో వీధి వీధిని దిరుగుచున్న గోవింద మంచనశర్మ, బిట్టిభులచే నప్పటి  
విషయమంతయు చెప్పబడినది. ఒకటి రెండుమట్టములను పరిశీలించి శ్రీనాథుని యితరగ్రంథముల  
సంగతికి వత్తము.

గొరగవడుచు చేయు నాశ్చర్యకరములగు పనులలో నొకటిచూడుడు.

పెనుకకు మొగ్గవ్రాలి కడువిన్నను వొప్పగఁ దొట్టినిళ్ళలో  
మునిఁగి తదంతరస్థమగు ముంగర ముక్కున గ్రుచ్చికొంచులే  
చెను రసనావ్రవాళమున శీఘ్రమెగ్రుచ్చెను నల్లపూస పే  
రను పనులీల నిప్పుడుచుపాయములిట్టివి యెట్లునేరెనో :

ఆనగరములో శైవ వైష్ణవ వైషమ్యములకు దావులేదనుట కుదాహరణము.

కొంత దవ్వల నడె మహాగోవురముల  
పైఁడికుండలు రవిదీప్తిఁ బ్రజ్వలించి  
కాననయ్యెను మేరు శృంగములఁ బోలెఁ  
గేశవక్రీస్వయంభూనికేతనములు.

మఖములలో మునిగియున్న యాదేశములో త్రాగుదును నధికముగ మండినది. మధ్యాహ్న వర్షనముచేయుచున్న బ్రాహ్మణుని వాక్యములను గనుచు.

వ్రాలెకా దిక్కుల భానుభావ్యతికరప్రక్రీడ దర్శనం  
జ్వాలాజాల జటాల జాంగలతటీ వాచాంకోయప్తులై  
రోలంబంబులు మూతిముట్టవెఱచెక, క్రొవ్వేడిబీరెండలన్  
చాలంగ్రాగి కరంబు వేడియగు కాసారాబ్జమైరేయముల్

దేశావలోకనమనునది యీ దేశమునకు గ్రొత్తగాదనుటకీగ్రంథమే సాక్షి. ఇట్టి పాంథులకు పూటకూటిండ్లు విడిది యిండ్లయినవి.

పూణపుటీ కుటీరములఁ గాపురముండఁ దొడంగె నిష్ఠ పా  
పాణపురట్ట ముట్టన వళంబునఁ బుట్టిన సత్తుగంధమ  
క్షీణ కఠోర సౌరభవిజ్ఞంభణ దిక్కులఁ జల్లఁ జొచ్చె సా  
మ్రాణి పదార్థ జాలములు బ్రాహ్మణ కాంతలు తాలఁబోయఁగన్

వీధిలో జోవువారిని లోనికాహ్వానించునంతటి ఘమం ఘమవాసనావానితములగు ఆ రసవతుల లోనున్న యవతులును రసవతులే.

సంది విగ్రహాయానాది సంఘటనల  
బందకీ జారులకు రాయబారియగుచు  
వట్టణంబున నిత్యంబు వగలురేయి  
పూటకూటింబ వర్తించుఁబుష్పకరుడు.

ఆచ్చట చంకలబంటిగా మెసవి చక్కనివేడుక కత్తెచూచి తారినొకమారు వత్తమని గోవిందు డును టిట్టిభుడును నేగిరట.

వేశ్య వాటికలున్నను, వేశ్యలతో విహరించుట దోషముగా పరిగణింప బడకున్నను, బ్రాహ్మణ్యము మాత్రము కొంతకుకొంత పాటించబడుచుండుట గమనింపదగినది. గోవిందుడు బ్రాహ్మణుల యింటగాని భోజనము చేయడు. మాచల్లెవయినెడు వేశ్యాంగనాగృహమునకు బోయిన గోవిందుడు వార్చి వచ్చి తర్వాత నామెతో గోష్ఠినెరపుడు ననుట సొంపుగనున్నది. ఏమి బ్రాహ్మణ్యమో :

ఐన విచ్చేసి కూర్చుండుఁడవధరింపు  
వార్చి వచ్చెదమటువోయి వనరుహాక్షి  
యెచ్చటికి వార్యఁబోయెద రెఱుంగఁజెప్పుఁ  
డక్కవాడకు మేము బ్రాహ్మణులమగుట.

చిత్రకాలలలో నాయాగృహ యజమానుల ప్రవృత్తినిబట్టి చిత్రిత వస్త్రపులుండెడివి. వేశ్యా గృహములలో ప్రణయ విషయమే గోడలకెక్కినది. ఆంధ్రరాజ్యదిపతియే వేశ్యలోలుదైయున్నపుడు ప్రజలొనర్చునది తప్పని యనగల్గ వాడెవడు ?

కారవేల్లి మత్తలికా కల్పవల్లి  
కడుపునిండారఁగాంచిన కొడుకుగుఱ్ఱ  
జారచోరమహాధూర్త చక్రవర్తి  
దేవవేశ్యా భుజంగుండు తెఱిఁగుభర్త.

పాములాటలు, కోడిపందెములు, మేషయుద్ధములు దేశమున బాగుగవ్యాప్తిలో నుండెడివి.

హా: ఊగేంద్రంబులార : కయ్యమున నీర్లి

పోవుచున్నారె దేవతా భువనమునకు

మీరురంభాతిలో త్రమామేనకాది

భోగకాద్యార్థమై కోడిపుంజులార :

కోడిపందెములను వర్ణించు సందర్భములోని యీ పద్యమును చూచినచో పరస్పరము కలతలు పెంచుకొనుచుండిన వారి తెలివితక్కువను శ్రీనాథుడు బయలుపలుచు చున్నదాయనిపించుచోడు. పలనాటి వీరయుద్ధమునకు కోడిపందెములేకదా శ్రీకారముచుట్టినవి: పచ్చిపచ్చిగా శ్రీనాథుడు వర్ణించిన ఘట్టములం దెల్ల పరితలమనస్సులలో నాయావిషయములయెడ నేహ్యభావము కలుగవలెనను సుదీర్ఘముతోనే యత డబ్బొనరెనని గ్రహించుట యెప్పు. సాంఘిక నిజస్థితినిగూర్చి తెలిపిన శ్రీనాథునిపై నాగ్రహించుటయు నతని ననఘ్నించుకొనుటయు, సత్యస్థితిని వీడి కేవల రాజాంతఃపురవర్ణనలతో తృప్తిపడిన కవులగ్రంథ ములలో సాంఘిక జీవితము లేదని బాధపడుటయు తగదు.

ప్రజాజీవితము ప్రస్ఫుటముగ తనపలనాటి వీరచరిత్రలో ప్రతిబింబింప జేసినాడు. మహాభారత మునం దభిమన్యునివలె, పలనాటి భాగవతమున బాలచంద్రుడు బాలవీరుడు. బాలచంద్రునికి చిన్ననాడే కాస్త్రాది విజ్ఞానము నలవరిచినాడు. శౌర్యము పుట్టుకతోడనే సిద్ధించినది. వాడుతండ్రికి, సాయ ముగ నుండవలెను. కాని, తల్లికి కుమారునిపైగలమమత యతని వికాసమునకు ప్రతిబంధకమైనది. గారాబముచేసినచో బిడ్డలు చెడిపోరా: శక్తిసామర్థ్యములకును, బుద్ధిబలమునకును, వయసునకును — తగినపని యుండినగదా వ్యర్థవిషయములపై మక్కువయేర్పడకుండుట :

ప్రకృత కౌమార చాపలము కతన

చిత్త విక్రాంతికై చేరి యావేళ

బొంగరాలాడగ బుద్ధిబలించె—నని బాలుడు తల్లితో నన్నాడు. ఆయాటవలదని బోదించినదామె. కాని బాలుని మాటయే నెగ్గినది. కోమటియన్నమ్మ కాలికి బొంగరము తగిలి గాయమగుటయు, బాధా విష్ణయై కోపమున నామె

క్రిందుమీదెరుగక కెరులుచున్నావు గర్వమేటికి నీకు కాంతలయెడను

మీయయ్యలెల్లను మించినబలిమి చేరివైరులతోడ శ్రీయుద్ధభూమి

ఉప్పొంగుచునున్నవారుర్వీకునెడుట వారిలో గలియు నీవడికానవచ్చు

పోతుసింహమురీతి పొదలుచున్నావు మదమువట్టిన గిత్తమాడ్కి మేడవిని

అని తూలనాడినది. 'వనితల నదలింపవచ్చునా మనకు' అని బాలుడు, నొప్పికల్లాటచేత నోరావ లేక, అనరానిమాటల నాడితిగాని, నీమీదపగచేత నేనేయలేదు, దైవకృత్యంబని తలపకాడితివి, అబలవు నిన్నేమియనవలదైన, నాతప్పు మన్నింపు నయభావమునను, కరుణింపు" మనుచును కాంతకావేళ పచ్చ వన్నెలపట్టు పటములే చించి, మనమైన మందులే కాలగట్టించి, మాన్నికొనుటకు మాడలేనూరు ద్రియమున నిప్పించి, వెలిదిోననియె. "అమ్మా మాతల్లి నీవైతమ్మమారు, మాయయ్యలెల్లను మలసి దండెత్తిపోయి యేదిక్కున బూనియున్నారు, తలపోసిచెప్పవే తరుణిరోనేడు".

అమెయు కాలికయిన నొప్పి ఘనమాయెగనుక, కోపించిపలికితి గురుతెరుంగకయే, అన్నది. ఆ యుద్ధరంగము తనకు తెలియదన్నది.

అబాలుని మనస్సెంతటి యుదాత్తమైనదో, ఎంతమెత్తనిదో దీనివంన దెలియుచున్నది.

బాబుడు తల్లియొద్దకేగి తన తండ్రులు యుద్ధమొనర్చు ప్రదేశమునుగూర్చి ప్రశ్నించినాడు. యుద్ధమునకేగవలదన్నదామె. బాబుడు తనచెప్పుచేతలలో నుండుకాలము దాటిపోయినదికదా : బాబుచండ్రుడు వివాహితుడు అన్నవిషయము ఆమెకు జ్ఞప్తికివచ్చినదిప్పుడు. భార్యనడిగి యుద్ధమునకు పొమ్మన్నది. ఇన్ని దినములును కోడలి మనికనే మరచిపోయిన యైతమ్మ కిప్పుడా మాంచాలతో పనివచ్చినది. ముందు తానై మాంచాల కడకరిగినది.

కోమలులందరు కూర్చున్నవేళ వదినయో నైతమ్మ వదనంబుజూచి  
వినయంబుతోడుత వెలదిరేఖంబి అక్కల చెల్లెండ్రు అత్యంతకరుణ  
అందోళికారాధలగుచు మీరెల్ల మముజూడవచ్చుట మాభాగ్యమరయ  
మీరువచ్చిన పని మీ కోడలైన మరునిపట్టపుదంతి మాంచాలయెడగు  
తక్కినవారికి తరముకాదనెను,

మాంచాల యైతమ్మకోడలు, మరునిపట్టపు దంతి. అయియుండియు నిన్ని దినములు నమ్మగ రింటనే యున్నది. కారణమేమి : ఐతమ్మకు కొడుకుపైగల అతిమమత. అతని నితరులకంట బడపేయక, గాలియైనసోకవీయక దాచియుండి, తనకేయుండునట్లు, ఇతరులకు దక్కకుండునట్లు చేసికొనవలయుననెడి స్వార్థముతో కోడలి సుఖముమాటయే యామె మదిలో ప్రవేశించినదికాదు. అత్తకోడండ్ర సంబంధముకదా : బాబుచండ్రుడు యుక్తవయస్కుడగుటతో స్త్రీవాంఛలిగి వేశ్యాగృహములను మరగినాడు. ఆనాడును నైతమ్మకు కోడలు జ్ఞప్తికిరాలేదు. ఈనాడు తనకొడుకును రక్షింపుమని యడుగుటకై మరుని పట్టపుదంతియగు మగువమాంచాల కడకు, తన కోడలికడకు — తానై పయనముకట్టినది. ఏమిస్వార్థము : ఏమియజ్ఞానము :

మగువ మాంచాల హృదయ మిన్నియేండ్లుగ కుమిలి కుమిలి కుంపటియయినదికదా : ఆ పయస్సున వసంతకాలపు కోకిలల కుహుకుహూరావములు ప్రతిధ్వనింపవలసిన యాహులలో నెంత వ్యథ తాండవమాడు చున్నదోకదా : ఐనను, గాంభీర్యమును గోలుపోలే దావీరనారి. లోభభావ మచిరుత గుండెలలో చేరలేదు. మాంచాల.

నవ్వుచువాక్రుచ్చె నయభావమునను మాయత్త తనకొడ్డు మగటిమిచెంగ  
అజీరంగంబున కరిగెదనన్న అలు దీవనగొని యరుగుమా యనెను

మొగము చెల్లమి రాక మొగిదలవంచె విలిపింపుమని వచ్చెవేగ నాకడకు — అనినది. అత్తకు బాబుడు కొడుకనియే భావము. మగటిమి కలవాడనుటగుర్తింపకపోయినది. మాంచాల కతడు మగడు : మహావీరుడు.

బ్రహ్మగూర్చెను మమ్ము బాల్యంబునందు సమరాన ఆతడు సమసినవెనుక

వెంటనేగెద అత్త విడుపుమీమాట పంపుము పుత్తుని బవరంబునేయ—అనిగంభీరముగ బలికినది మాంచాల.

పరమ పాతివ్రత్యపావనమూర్తి పతిభక్తిగల్గిన పద్మాయతాక్షి

పతిసేవ బాయుట భావ్యంబెనీకు రట్టు జేసితివేని రాదువాదిటకు

నిన్ను వీక్షించిన నిలువంగ నోపు.—అని ఐతమ్మ కోడలిపాతివ్రత్యభావమును స్పృశించినది. మాంచాల గరువతనము ప్రదీప్త మయినది.



వాక్రుచ్చె మాంచాల ప్రౌఢభావమున ఇనుమంత నాపొఖ్య మెరుగడువీడు  
తనయుడో అత్తరో దైవంబు కెరుక పాపపు మాటలు పలుకంగవలదు  
వెలయ భుజించుట వేళ్ళగ్నిహమున విడియంబుచేయుట వెలయారియింబు  
సౌఖ్యంబు పొందుట సానిధామమున నానోము ఫలమేమొ నలినజా చియతి  
చేసి నన్ విడిపింప జేసెనానాతి. భోగంబు నొందెడు పొలతులువారు  
చావనొచ్చినయట్టి నకియను నేను సరిజేసియామాట సభనెన్నరాడు.  
నీవుత్రునడవడి నీచిత్తమెరుగు నీవు కర్త్రీవిమాకు నేమి వాక్రుత్తు :  
ఆడవలయు మాట లాడితిగాని నీబుద్ధి కెన్నడు నేవెలిగాను :  
తెరవరో మదిని సందియమును వదలి పంపుముబాదని : పగతీర్చుటకును  
పోయెడు పయనంపు బుద్ధిమాన్పింతు : ఏదేండ్లనుండి తానేమారనట్టి

వేళ్ళపై మోహంబు విడువనొనర్తు. నీయాన సిద్ధంబు, నేకల్లలాడ—ననిపలికినది అమె  
చావనోచినయట్టి నకియ : మైతమ్మయే కర్త్రీ : బాబుడు వేళ్ళముమరగి యేదేండ్లయినది : అబ్బ ఎంత  
బాధ : అయినను తానే వేళ్ళపై మోహంబు విడువనొనర్తు ననుచున్నదామె యాభిజాత్యసంహతు. మురుని  
పట్టుపుడంతి కదా :

బాలచంద్రు డత్తవారింటికి తరలినాడు. మాంచాల నలంకరించినారు.

వయ్యద రొమ్మునబాగుగ జేర్చి. చెవులపర్యంతము చెలగునేత్రముల  
కాటుక వెలయించి కాంతలీరితి శృంగారమొనరింప జెరిగి మాంచాల  
తల్లికి మ్రొక్కిడి దయరాగ ననియె అమ్మనీయల్లని ననలే నెరుంగ  
ఏరితి దెలియుదు నేయుపాయంబు పతియని యితరుల భావింపగూడ  
దా భంగి జేసిన వపరాధమగును హాస్యంబు చేయుదురక్కడివారు  
పంపుముగురిచెప్పి పణతిరొ యనగా తల్లి నినుజూచినపుడు  
లేతుడు మరదులు లేవరు వరుడు గురుతు చెప్పితినేను తూతురాయనివ

తల్లిని నేవించి తానేగ నపుడు.—ఎంత శోచనీయావస్థలో నున్నదో పాపము : అయినను  
సౌందర్య ఖనియగు నామె క్షమామూర్తి : భూదేవి.

భూదేవి తనరూపు పొలకిని జేసి బాదని త్రమింప బంపె నోయనగ  
సౌందర్యఖనియైన చానమాంచాల విల్చి వారలజూచి నివ్వెరవడగ  
మరదులాడ్గుడు గూడిమక్కువతోడ వేగమే లేచిరి వెలదినిగాంచి  
పతిలేవకుండెను బ్రాహ్మణోత్తముడు లేచిన పాపంబు లేమకుజెలదు

ననుచు లేవకపోయె.—నైషధములో పంచన? ప్రకరణమును వ్రాసిన శ్రీనాథుడే యందును  
కవి. ఐనను, ప్రకరణము ననుసరించిన భేదము తెలియుచునే యున్నది. మాంచాల తెలుగుమగువ.  
సుమమారసుందరమూర్తి. కాంతియందును, మనస్సునందును నీమె పుటముపెట్టిన పుత్తడి.

కూర్చున్న.

యిద్దరిలో భర్త నెరుగగలేక కాంచనవర్ణ ప్రకాశదైనట్టి  
బ్రాహ్మణుడవపోతు పాదంబుపట్టి వన్నీట గడుగలగ తావనచేయ  
శయమున వన్నుపోతు పలికెవేగంబ నేను బాబుడగాను నిజముశాశ్లీ  
మరది బ్రాహ్మణుడను మగువ నానామ మవపోతు :

అమ్మ ఏమిమిటియితడు నీ మనోహరు నేవ నియతిమైతేనీ

తరువాత మమ్మెల్ల దయనాదరింపు—మనివలికినాడు. నిలద్రొక్కకొనగలిగిన నమయ న్ముర్త మొందాలకు లేకపోలేదు.

బ్రహ్మకులంబున ప్రథమించినావు వేదాది విద్యల విజ్ఞాని వసుచు

ఏ చరణంబులు నేను పూజింప వట్టితి నాకన్య భావంబులేదు.—అనిన దామె. భర్తను కను గొని పాదములు కన్నీటగడిగి

ప్రాణాంగనం గనవచ్చెడు నప్పు డితరుల దెచ్చుట యేపాటిసీతి—యని ప్రౌఢముగ మందలించినది. అందరు నచటినుండి పోగా భార్యభర్తలానందమున దేలినారు.

ఇంతలో బాలుడు యుద్ధమునకు బోవంపివచ్చినది. అవిషయముగుర్తించినమాందారి, పురుషుని రాకడ బుద్ధిగ్రహించి

వాటి పొంతకు వడినెదురేగ అతివచేతికి బాలుడాయుధమిచ్చె

నవ్వుచుదీపించె నలినాయకాక్షి.

ఎంత సుభగమైననవ్వో: అంతట నాలోల అతనినిజూచి 'రతిరాజసుందరా' యనిసంబోధించినది. ఎంతటి యనురాగమో: అతడు రతిరాజసుందరుడు. తానురతి. మరుని వట్టపుదంతి. ఎంతగా రంజిల్లజేయుచున్నాడో: ఏమిశౌందర్యము: అమ్మ: నలినాయకములగు నక్షులు మరింత వికసించి పోవునేమో: కాని యింతలోనే తన్ను తాను నిలువరించుకొన్నది. తానువీరనారి. తనభర్త బవరము నేయిచ్చేగుచున్నాడు. ఇప్పుడు తగనిదీ రతి: అతడురణరంగధీరుడుగ నుండవలెను. అతడు ధీరుడే. తానును 'రణరంగధీరా': యని సంబోధించినది. రణరంగమున నకదెట్లు భావించునోకదా: కమల బాంధవుడు కోమలములగు కమలములకు బాంధవుడైనను, చండకిరణుడేకదా: అట్లే, ఇంత సుభ మారముగై యెయ్య నితడు "కమలబాంధవశేఖర"దేకావలెను. "కమలబాంధవశేఖ" యన్నదామె నగర్వముగ. అంతప్రకాశము గలిగినవాడైనవో: తాకుట యెట్లు? ఎల్లరును నోర్వలేరుకదా యాప్రకా పాగ్నితి: అట్టిదో:నాతడు తరుణాంబులము కాగలడు. అంబులము లతలకు కుదురుగదా: చల్లగ నుండును. అతడుకరుణాంబులము. అతనికి వినతాత్మజుని లావుకలుగవలెను. సామీరికుండిన సాహసముకలుగవలెను. కృష్ణునికీడుగ కీర్తిమణిల్లవలెను. రవికాంతియుతుడయి రంజిల్లి, యలరాజు వగదీర్చునాతడు. అతడు వటుతరవిక్రమ వైభవ ములరినవాడు.

శ్రీ గిరిలింగంబు చెన్నకేశవుడు వరములొసగ గలడు. అని యా లేతహృదయము పరమేశ్వరు నొక్కమారు స్మరించి, కత్తి నశని కందిచ్చినది.

కాత్రవ విజయంబు నమకూరుమీకు ఈ యాయుధమువడి నిచ్చునుజయము

కలియుగంబున మీకు పునపూజలమరు—అని ప్రాణనాథునాశీర్వదించినది.

జయమనజయమును వీశ్వరునకు దెలియును—అని యామెకు దెలియును.

అతడు ప్రాణనాథుడు. ఎన్నియోనాళ్ళు చల్లదనమనునది యెరుగక మోడువారియండిన తన హృద యలతను చిగిరింపజేసిన వసంతుడతడు. అప్పుడే వచ్చి అప్పుడే పోవుచున్నాడు.

శ్రీ గిరిలింగంబు చెన్నకేశవుడు—రక్ష. అనియాయెయతనిని రణరంగమునకు బంపినది.

ఇంత యన్నత్యమును, గాంభీర్యమును గలమనిస్విని వేరెందును గానరాదు.

ఇక నితర విశేషములను చూతము. శ్రీనాథుడు గురుసాన్నిధ్యమున వేదవేదాంగములు శాస్త్రములు వద్యయనముచేసి తద్రహస్యములనెరింగినవాడు. సంస్కృత సాహిత్య మితని రక్తనాళములలో ప్రవహించినది. సంస్కృత ప్రాకృతాండ్ర కర్ణాట భాషాలక్షణములన్నియు సమగ్రముగ నవగాహన చేసికొన్నాడు. విక్రమపు శాస్త్రపాండిత్యము గురుశుక్రాచార్యులచే నిదేలబింపదనియు నన్నాడు.

శాస్త్రమార్యనన్నిధిఁ జదువఁదేని నిర్దబోధంబు మది సంగ్రహింపఁదేని.

దెగువమీఁఁ బ్రతిజ్ఞ సాధింపఁదేని జ్ఞాతి జయమందఁదేనిఁ దజ్ఞుఁడు జనుఁడె,

ఇట్టి సర్వంశపాండిత్యమునకు సహజమైన. అనర్గళమైన కవిత తోడైనది. పాడినదెల్ల పాటయై వెలసినది. చెప్పినదెల్లశాస్త్రమయినది. కావుననే,

వినిపించినాఁడవు వేమభూపాలున.

కఖింపురాణ విద్యాగమములు

కల్పించినాఁడవు గాఢపాకంబైన

హర్షనైషధ కావ్యమాండ్రభాష

భాషించినాఁడవు బహుదేశబుధులతో

విద్యావరీక్షణ వేళలందు

వెదజల్లినాఁడవు విశదకీర్తిస్ఫూర్తి

కర్పూరముల దిశాంగణములందు — అనిపించుకొన్నాడు. ప్రకృతి యందలి హిందర్యమునకు ముగ్ధుడై తనకావ్యములను శృంగారభూయిష్టములుగ జేసినాడు.

పూర్వాండ్రకవులలో కవిశ్రయమువారిని, భీమనను, కమలనాభామాత్యుని స్తుతించినాడు. ఉపాధ్యాయసార్వభౌముడు. కవిశాపట్టాభిషిక్తుడు. శబ్దకాసనుడు—అని నన్నయను. కవితయందు కాంచన గర్భకుల్యుడు. సత్కవిశ్రేష్ఠుడు. కవినాయకుడు,—అని తిక్కయజ్వను, ప్రబంధపరమేశ్వరు డవి శంకుదాసుని,—నితడు నుతించినాడు. భీమన యుద్ధండకవి. అతని జీవితములోని యౌద్ధత్యమే శ్రీనాథునిలో విరివియైనది. కమలనాభామాత్యుడు సరస సాహిత్యసామ్రాజ్యవక్రవర్తి : పద్మపురాణ సంగ్రహ కళాకావ్యప్రబంధాధిపుడు. ఆ సరసత్వ మితని కవితలో నొడ్డులనొరసికొన్నది.

శ్రీనాథుడెంతటి మేటికవియైనను. సమకాలికులనుగూర్చి యిట్లు పలికియుండుట గమనింపదగి యున్నది.

నికటముననుండి శ్రుతిపుట నిఘరముగ

వడరి కాకులు బిట్ట పెద్దఱచినప్పు

ఢొడిగి రాయంచ యారకయుంట లెప్ప

వైవరాకున్న నెందేనిఁ జనుట యొప్పు

వర్షజ్ఞ సింగభూపాలుని యాస్థానమున కేగుచు నితడు

ఎటుల మెప్పించెదో నన్ను నింకమీఁద

రావుసింగమహీపాలు ధీవిళాలు

నిండుకొలుపున నెలకొని యుండినీవు

సరస వర్ణణ వికురుంబ శారదాంబ

అవి పరస్పరవి ప్రాశ్నించినాడు. ఇట్టి వినయమును సూచించిన యీకవియే ప్రౌఢదేవరాయల యాస్థానమున “సత్కవిసార్వభౌముడన్” అని అత్యున్నతత్యయము ప్రకటించినాడు.

ఈక్షోణి నినుబోలు సత్కవులులేరీనేటి కాలంబునన్  
దాక్షిణ్య చతుర్థిమ వరగంధర్వాప్సరోభామివీ  
వక్షోజద్యయ గంధసార మస్పృశ్యైరాజ్యభారంబున  
ద్యక్షించున్ కవిసార్వభౌమ భవదీయప్రౌఢ సాహిత్యముల్

— అని యారాజుచే పొగతగన్నాడు.

దివిజ కవివరుగుండియల్ దిగ్గురనఁగ  
నరుగుచున్నాఁడు శ్రీనాథుడమరపురికి —

అని వలకదగిన శక్తియు నాత్మవిశ్వాసమును నితనికి సహజములు.

ఇతని కవిత్వము మిక్కిలిప్రౌఢమైనది. శ్రీహర్షుని గురించి యితడు చెప్పిన

పనివడి నారికేళ ఫలపాకమునంజవియైన భట్టహ  
ర్షుని కవితానుగుంభములు సోమరి పోతులు గొందఱయ్యట  
నని కొనియాడ నేరరది యట్టిద లేజవరాలు చెక్కుగీ  
టిన వసవల్పు బాలకుఁడు దెందమునంగలఁ గంగనేర్చునే.

అను పద్యమీతని కవిత్వవిషయమునగూడ వర్తించునని చెప్పవచ్చును. గీర్వాణ ప్రాకృతము లందితవికిగల యపారపాండిత్యము ఆంధ్ర కర్ణాటభాషాసర్వస్వ విజ్ఞానము. ఇతని సహజ మధురమైన కవితాధారకు ప్రౌఢిమ నొడగూర్చినవి.

సంస్కృత ప్రాకృత శౌరసేనీముఖ్య  
భాషాపరిజ్ఞాన పాటవంబు  
పన్నగపతి సార్వభౌమభాషిత మహా  
భాష్యవిద్యాసమభ్యాస బలము  
నక్షపాదకణాద పక్షిరో దీరిత  
న్యాయకళాకౌశలాతి శయము  
శ్రుతిపురాణాగమ స్మృతి సాంఖ్య సిద్ధాంత  
కఠశన వ్యుత్పత్తి గౌరవంబు  
పూర్వకవిముఖ్యవిరచితా పూర్వకావ్య  
భావరససుధా చర్వణప్రౌఢతయును  
గంధశింపంగఁ గాళికాబంధనైష  
ధప్రముఖ వివిధప్రబంధము లొనర్చి.  
కవిసార్వభౌముడై కర్ణాట విభుచేతఁ  
గనక రత్నాభిషేకములు గనిన శ్రీనాథసుకవి —

అని మఱియగు దగ్గుపల్లి దుగ్గన్నచే ప్రశంసించబడియున్నాడు.

చిన్నారి పొన్నారి చిఱుతకూకటినాఁడు  
రచించితి మరు త్రరాట్పరిత్ర  
నూనూగు మీసాల నూత్నయౌవనమున  
కాలివాహన సప్త శతసుడివితి

సంతరించి నిండు జవ్వనంబునయందు

హర్షనైషధ కావ్యమాండ్రభాషః

త్రోధ నిర్వరవయః పరిపాకమునః గౌనః

యాదితి భీమనాయకుని మహిమ — అనుపద్యమున తెప్పకొన్నట్లుగా నితడు చిన్నారితొన్నారితో వయసుననుండియు నిరంతరకవితావ్యాసంగముననుండి దేశమున వివిధప్రాంతములలో తన యాకు కవితాప్రవంతిని పరవశు డ్రొక్కించినవాడగుటవలన కవిత్వ యతని చేతి యాటవస్తువైనది.

అంద్రక్షమామందలా ఖండబందైన్

వేమఘాసః కృపావేషణంబు

హేదెరాయాంక సద్గురురాజ భీమేశ్వర

రస్వామి పదసమారాధనంబు

కమలాద్రినిలయమార్కండేయ శివమౌళి

చంద్రాంకునవసుధాసాధదారు

వేదాద్రి సరసింహవిష్ణుః పశుప్తభా

కష్టార్థ మూలికా గంధదహారి

కారణంబునుద్యోధకములుగూడ

సంభవించిన సాహిత్య సౌష్ఠవమున—శ్రీనాథుడు కవితా వెలయించినాడట. ఇతని కవితా సుదోషించిన వస్తువు రత్నీవో, యెంతటి యదాత్తములో గమనింపడగయున్నది. 'సిందూరం, రక్త చందనమ్. పులిచంపిన లేడినెత్తురు' ల వంటివి కావని.

వేములవాడ వాని యందువలె నితనిలోను నొడ్డక్కటారపుకొన్నదంటిమి. షవిధరాజాస్థానముల లోని దిగ్గంతులవంటి పండితుల నెదిరింపవలసినవాడగుటచే నిది తప్పనిసరియైనది. దీర్ఘసంస్కృత సమాసములు సునాయాసముగ దొడ్లి పద్యరూపములదాల్చి నిల్చివని.

రంభోరూకర కాతకుంభ ముటధారాపూరణ ప్రక్రియా

గంభీరక్వణ సాంద్రభిన్న కరిరాగ్ధండాశ నిర్భిన్నకు

స్పంభావింది నమస్కరింతుము త్రిసంధ్యంబున్ ముడుదొప్పన్

కంభోజాసన కుండికాంబుజ వసీహంసాలల్లి గోడావరో

నలినప్రోద్భవసూతి గన్గోవియే వింద్యక్షోణి తృత్యంభరా

బలవద్గంధ శిలాభిఘాత విలుతత్పాతస్త రంగచ్చటా

స్థలనారంభ విజృంభమాణ పటుయంతారమ్ముటాంతర్మదన్

కలనాతత్పర భక్తలోక పరిరక్ష శర్మదన్ నర్మదన్—ఇట్టి యుదాహరణము లీయదలచి కొన్నచో శ్రీ నాథుని గ్రంథములనుండి మండలకౌటడా దొర్లించ వచ్చును. ఇంత విపులముగా సంస్కృతము, సుపయోగించినను తెలుగు వెలుతురుదీనిమాత్రము వీడినవాడుగాదు.

కుడిచికూర్చుండి మీరేల కొఱతయైన

కుమ్మలాదెదరో యన్నదమ్ములాలు

గొట్టె క్రొవ్వియు పెరిక డైఁ గొఱికినట్లు

కటకటా మీవివేకంబు గాదుపడఁగ

నంతరించి నిందు జవ్వనంబునందు.

హర్షనైషధ కావ్యమాండ్రభాష.

త్రౌడ నిర్భరవయః పరిపాకమునఁ గొని

యాదీతి భీమనాయకుని మహిమ — ఆనువద్యమున తెప్పకొన్నట్లుగా నితడు చిన్నారి పొన్నారి వయసుననుండేయు నిరంతరకవితావ్యాసంగముననుండి దేశమున వివిధప్రాంతములలో తన యాకు కవితాస్రవంతిని పరవశ్యు ద్రొక్కించినవాడగుటవలన కవిత్వ యతని చేతి యాటవస్తువై నది.

అంద్రక్షమామందలా విందయందైన

నేమభూపతి కృపావీక్షణంబు

ఘోరెఱాయాంతః సద్గురురాజః భీమేశ్వర

రస్వామి పదనమారాధనంబు

కమలాద్రినిలయమార్కండేయ శివమోళి

చంద్రాంకునవసుధాసారధార

వేదాద్రి నరసింహవిష్ణుఁడు పక్షస్థలీ

కష్టోరు మాలికా గండవిహారి

కారణంబులునుద్బోధకములుఁగఁగ

సంభవించిన సాహిత్య సౌష్ఠవమున—శ్రీనాథుఁడు కవితా వెలియించినాడట. ఇతని కవితా సుద్బోధించిన వస్తువులెట్టివో, యెంతటి యదాత్తములో గమనింపదగియున్నది. 'సిందూరం, రక్త చందనమ్. పులిచంపిన లేడినెత్తుడు' ల వంటివి కావని.

నేమలవాడ వాని యందువలె నితనిలోను నౌద్దళ్యమిరవుకొన్నదంటిమి. వివిధరాజాస్థానముల లోని దిగ్గంతులవంటి వండితుల నెదిరింపవలసినవాడగుటచే నిది తప్పనిసరియైనది. దీర్ఘసంస్కృత సమాసములు సునాయాసముగ దొర్లి పద్యరూపములదాల్చి నిల్చినవి.

రంభోరూకర శాతకుంభ ఘటధారాపూరణ ప్రక్రియా

గంభీరకృణ సాంద్రభిన్న కరిరాధ్గంధూష నిర్భిన్నకు

న్సంభావించి నమస్కరింతుము త్రిసంధ్యంబున్ ముడుంబొప్పన

కంభోజానన కుండికాంబుజ వనిహంసాంభో గోదావరీ

నలినప్రోద్భవసూతి గల్గొనియే వింద్యక్షోణి తృత్యుండరా

బలవద్గండ శిలాభిమాత విలుతత్పాతస్త రంగచ్చటా

స్థలనారంభ విజృంభమాణ పటుంకారఃస్ఫుటాంతర్యదనో

కలనాతర్పర భక్తిలోక పరిరజ శర్మదనో నర్మదనో—ఇట్టి యదాపారణము రీయదలచి కొన్నచో శ్రీ నాథుని గ్రంథములనుండి వందలకొలదిగా దొర్లింప వచ్చును; ఇంత విపులముగా సంస్కృతము సుమయోగించినను తెలుగు వెలుతుబడినిమాత్రము వీడినవాడుగాదు.

కుడిదికూర్పుండి మీరేల కొఱతయైన;

కుమ్మలాదెదరో యన్నదమ్ములాఱు

గొట్టె క్రొవ్వియు నెంకటై గొటికిన్ము

కటకటా మీవివేకంబు గాదుపడఁగ

సురాసురుల గూర్చినవిష్టవి పలుకులవి.

అనిన నేనేర్తనయ్య మీయంతవాడు

కోరికూర్చుండ నమ్మకంబునుడువఁజెట్టఁ

బంచి వడ్డింపనేర్చుటల్పంపుఁ బనియె

తొల్లియొకనాఁడెరింగిన త్రోవగాదు. — ఆవి మోహిని. దేవదానవులతోననుట చూడ వంటజేయుటయు వడ్డించుటయు నెఱుగని సుకుమార్ద్రప్రీతి, కేవలము మోహినులు. — ఆకాలమునను ఉండిరనుట తెలియుచున్నదికదా : అది యామె కొకనాడును తెలిసినత్రోవకాదట : ఇదియంత ముఖ్యమైనత్రోవకాదుకాబోలు :

ఇట్లు తెలుగు పలుకుబళ్ళకిక్కలగు పద్యములెన్నియేని ఈతని ప్రగంభములలోగలవు.

బ్రాహ్మణ కుమారుడగు సుకుమారుని పౌండర్యమునకు లోగిఁ బ్రాహ్మణుడగుట నతనిజేరరామిచే చందాలకిన్య.

అవని సుర : చింతకాయల కాజ్ఞగాక

యరసి చూడంగ గ్రుక్కిళ్ళకాజ్ఞగలదె

యంటరాకున్ననేమి యంతంత నిలిచి

చిత్తమలరంగ నిమ్మ మీక్షింపరాదె. — ఆవి పలికినది. కాంక్షపూరిత హృదయమామెది.

అనన్య సామాన్య లావణ్యవతియగు నాచందాలకిన్య పౌండర్యము త్రోసివేయరానిదై నది బ్రాహ్మణునకు. “(కులభేదాలన్నీ Politics లోనేకానీ erotics లోలేవు” అన్న జంఘంకాప్రి మాట నిజమేకదా !)

చీకటిఁగొల్పె బ్రాహ్మణుని చిత్తముచెన్నెఱి సోగ వెల్లడుకల్ — కావున తరింపరాని తమకముతో నతడు తల్లికిండులయినాడు.

చనిత నీచిత్తమునకేను పట్టుచేని

కామతంత్రమ్మునకు సుపకర్షణగాఁగఁ

జాంబవము నేయనిమోహవృద్ధి బింబమిప్పుడు

గండుగోయిల చిగురాకుఁ గమించివట్టె. — అన్నాడు బ్రాహ్మణుడు. ఆమె చందాలాంగ

నయయినను చిగురాకువంటి పెదవులు గలదియే. ఈతడు గండుగోయిలవంటివాడు. (సంపదకర్తనుమాట గమనింపదగినది. అనాడును కట్టుములును సుంకములును మంటివవనియు వానికై కళ్ళుర్తిపడు వారును సుండిరనియు నూహింప నగుచున్నదికదా !)

అర్థగూడబీర్యము గూర్చుటలో నీతడు జేయె.

పుట్టు వెఱుంగ వెవ్వనికెఱిగోలదు.

స్వుజ్ఞాని తే

పట్టెడు వెట్టివాడయినఁ, బ్రాణహరులగుట జంతుకోరికన్

కట్టినతోలు చీర కలకర్మిఁ బ్రకాశము వేయుచున్న దె

పుట్టునఁజూచినన్ శివునితైసి యెఱుంగఁగ రాదె. బామిని :

తపోవపమున నున్న మువ్వతరాజకవ్యతో శుభబ్రాహ్మణుడాయై పచ్చిన శివుడు పచ్చినసమాటలవి. వెట్టివాడయినను వేపట్టడమకున్నాడుతడు. మగవాడు శివుని వేపట్టువా ? బ్రాహ్మణుడాయైపచ్చిన కాను పురుషుడు కావున శివునిగూర్చి చెప్పువచ్చును. తన మనస్సులోని భయమునే అయలుపఱచినాడు. కాను వేపట్ట దలచుకొనివచ్చి యున్నాడుతఱా. కనుక సతనికదియే ధ్యానము. పార్వతిని “బామిని” యని సంబోధించినాడు. ఇతని మాటలను సమీక్షింపక మొగము చుట్టించినవేమో :

అట్లే కిరాతార్డునీయ మట్టమునగల యీ పద్యమును పరికింశము.

కఱకు వెండ్రుకలలోఁ బఱచుమందాకిని  
సుకుమార దేహంబు స్రుక్కఁబాటె  
నవతంసకుసుమమాల్యంబైన శశిరేఖ  
బ్రహ్మకపాలరంధ్రమున దూటె  
నెట్టియంబుగ బిగ్గఁ జాట్టిన పెనుబాము  
బిగియాడి నొసలిపై దిగఁగజాటె  
నలికనేత్రముకంది యారజ్యమానమై  
తెప్పల సందుల నిప్పులుమిసె  
నగజ భయమందఁ బ్రమథులు బెగడు గుడువ  
సుపనివత్తులు మోషింప నొక్కపెట్ట  
కాలకందుని మౌళి శృంగాటకంబు  
గాండివంబునఁ దాడింపఁ బాండవుండు.

అతడు పాండవుడు. తపస్సు చేసికొనుచుండినాడు. పరీక్షింపదలచిన శివుడు శంఖరవేషమున వచ్చి యర్జునునితో తగవు పెట్టుకొన్నాడు. ఆ సమయమున జరిగిన విషయము పై పద్యమున వర్ణితమైనది.

మందాకినిపై శివున కభిమానము మెండు. నెత్తినెక్కించు కొన్నాడుకదా : శ్రీకృష్ణాధిపునకామెపై మక్కువగలిగినది. కఱకువాడతడు. అతని వెండ్రుకలంతకన్నకఱకువి. సుకుమారదేహయగు గంగకు గలిగిన కష్టము చూడుడు. తగుదునమ్మా. అని తానెటకేగిన నటకు గొంపోవుచున్నాడీగంగను. రాజులు యుద్ధమునకేగునపుడు తమయవరోధజనములను గొనిపోవుట యలవాటు. ప్రతిబలము నశించుచుండుట గాంచి యీ యాడువాడుబిడ్డ కబ్బిబ్బిగు చుండ నీసన్నివేశసంరంభముంగాంచి యీ యాడువారి భర్తలుతాని హావేశపూరితులై యుద్ధమొనర్తురు. ఇది యన్ని దేశములలోను నున్నదియే.

ఏమో : నాహృదయంబు నిన్నుగని యిట్టిచ్చావరాధీనమై

భామా సన్నిధినుబ్బుచున్నయది. నీవాహాప్రతాపంబు ని

స్సీనుంటే నొక కొంతసేపిచటనుజ్జ్వలించి రాజేయమా

నామీదన్ నిగుడింపుమా నిశిత నానాకూరనారాచముల్ — అని భామనుగూర్చి ప్రస్తా

వించుచు. సవాలు చేయుచున్నాడర్థనారీశ్వరుడు. అర్జునుని పక్షమున శ్రీ లేడుకదా : ఇది మరింత యుడికింపగలదు. కఱకుమగని కఱకు వెండ్రుకలలోనున్నను. సుకుమార దేహానుగదా యని మురిసి పోవుచు నిక్కుచునుండుగంగ. అర్జునుని గాంధీవము శివుని తలపై బడుటతోడనే యొడలు జలదరింప, పాదములు చల్లబడ ఒరిగి నురిగిపోయినది. తన ప్రియాంగవకిట్టి దురవస్థకలిగినపుడు పరమశివునకు మనస్సున చండతరాగ్నరాలు చెలరేగకుండునా :

ఆ గంగాదేవికి సమీపముగానుండునట్లు ఒక పూవు నెత్తిన పెట్టికొన్నాడుకదా : తనయందమునకును నాజాకు తనమునకును, అవతంసకుసుమమాల్యమొక్కటియే తక్కువయ్యెను కాబోలు : అదియును శశిరేఖయట. బలవంతులముగదా యని ప్రజలకెవ్వరికిని దక్కనీయకుండ శశిరేఖను తలలో నిముడుచు కొన్నాడు. దొండపండు కాకినేమిచేయగలదు. : శశిరేఖయట నబలవంటిది. గాంధీవము తనకు సమీపమున బడుటతోడనే బ్రహ్మకపాలరంధ్రమున దూరివది. శివునితోడనే బ్రతుకు, లేనిదోలేదు. — అను నంతటి విదేయత చంద్రరేఖకేల : అర్జునుడు తలపై ధరింతునన్నను నదియంగీకరించును.



తన తలకాచుకొనుటకై పామును చుట్టుకొన్నాడు శివుడు. అది నొసలిపై నుండియే దిగజారినది. తనముందే యంతవని జరిగినదన్నచో శివునకెంత యవమానము! తాను వనికై కుదుర్చుకొన్నవాడు మంచి సమయములో తన్నువిడిచి జారుకొన్నచో నెంత బాధఁబడును? పాముకు పాలుపోసినను, గంగా జలము పోసినను, అమృతఖండము లారగింపజేసినను నిదియే ఫలితము. ఒక్కడెబ్బకే బిగియూడి పోవుటయూ! ఇట్టి పాపజాతిన నమ్మియేనా ప్రభువులు తపోధనులపై దాడివెడలుట! ఈ పాపజాతియే శివునకు కిరీటము. కిరీటమే పదిపోయిన తర్వాత నుండియేమి, మండియేమి?

మందుటకు మండింపజేయుటకు మూడవకన్నున్నదికదా! అదిస్త్రీలోతడగు మన్మథునిపై ప్రభావము చూపగలిగినదికాని. అర్జునునివంటి తపోధనునేమి చేయగలడు? నిప్పునకే వేడితగులునట్లు చేసినాడట్లును. అలిక నేత్రముకండినది. అంతవఱకు నిపురు గప్పియుండినదేమో! ఇప్పుడొక్క కుదువుతో నెగలు వెదజల్లినది. పరులను హింసించుటకై దాచిపెట్టిన విషమును తానే త్రాగివేస్తానని. నిప్పును దాచిపెట్టుకొన్న శివునకు ఆ నిప్పు వల్లనే నేత్రముకండినది. పాపము పొగవచ్చినదేమో నిప్పులుమియుచున్నదట. ఉమిసి యేమిచేయగలడు? తపోధనునిపైనా తాపము?

ఇదియంతయును చూచిన నెట్టిమొండిబండవానికైనను గుండె దడదడ మనును. పర్యవరణ పుత్రికిని కంపముగలిగినది. అర్థాంగమిచ్చిన భర్తగదా! ఇచ్చుటయేకాదు, అర్థాంగము తనలో కలుపుకొన్నాడు. విడిపోవు నవకాళమేముండును!

ప్రమథులు బెగడు గుడిచిరట. సుఖములు మరిగి ప్రజలను కొల్లగొట్టుకొని ద్రుతుకు వైసికులు. రక్షకభటులు, రాజానేమి రక్షింపగలరు? వారిశక్తి బయటపడు సమయమువచ్చినది. త్రుప్పుపట్టిన రోహపు ముక్కలకు మెరుగు పెట్టు వదనువచ్చినది. అందుకే అదరు, బెదరును.

రాజుపైనే తిరుగుబాటురేగినపు డతడొనర్చిన చట్టములకు గతియేమి? శివుడు దెబ్బదనియుండగా ఉపనిషత్తులేమిచేయగలవు? హేషపెట్టగలవు, అంతే. కావుననే హేషపెట్టినవి.

ఎప్పుడు? విషము మ్రింగిన వానికొక్క పెట్టు తగిలినప్పుడు. విషమును కంఠముననే యుంచుకొన్నాడు గాని దిగమ్రుంగలేదు. మ్రింగిన నేమగునోయని పార్వతి మున్నగువారు భయపడి. ఆ విషము గొంతులోనే యుండునట్లు చేసినారు. చావుదప్పి కన్ను లొట్టపోయినదన్నట్లయినది. ఈ విషయము పెద్దగా పదిమందికిని దెలియునట్లు గొంతు దగ్గర మచ్చ ప్రదర్శింపబడుచున్నది. ఈ ప్రదర్శనాలరాయ దేమి గట్టి తనము చూపింపగలడు?

అదియును శృంగుటకమువంటి మోళియట. అంత పెద్దతలయుండిన నేమాయెను! ఒక్క తాడింపున కోర్వలేకపోయెను కదా! అకారపుష్టి, వైవేద్యనష్టి యనునట్లున్న దాంబికులను మన మెంత ముందినో చూచుచున్నాము కదా! ఊరకే సాధువుల జోలికిపోయి పరువుతో బయట పడిన వాడెవడు? సాదురేగిన తలపొలమున గాని నిలువదుగదా! లోకమంతయు కల్లోలమే యయిపోవును.

పాండు నందన పున భుజాదండకలిత

చండ గాండీవ తాడిత ఖండవరకు

వృధు జటామండలంబునఁ బిందుగట్టి

తాండవంబాదె మిన్నేటి తరగ విండు.

స్తవ్యము, గంభీరము అని ఆందరచే ననిపించుకొనుచున్న గంగకేనా యీ తొట్రుపాలు!

వింటఁగొని వ్రేయవ్రేయంగ విసుగు పుట్టె  
జెట్టి బిరుదెంత చూతము పట్టు మనుచు  
సురతనూభవునింబట్టె శూలపాణి  
మల్ల సంగ్రామ కేళి సంభావనముల

విసుగు పుట్టిన శివుడనుకొన్నాడట. ఏమని? జెట్టి బిరుదెంత చూతము పట్టుమని. ఇంతనేపు చేసినది యుద్ధము కాదేమో! అటలాడినాడేమో! చింత చచ్చినను పులుసు చావ లేదు. జెట్టి యట యడ్డునుడు. అతని బిరుదుచూచువాడట తాను. ఏమి యహంభావమొకదా ప్రభువులకు!

ముక్కంటి తంతమూలము  
దొక్కరమున నితీకెఁ బాడ్డుఁడు ప్రబంధుండై  
చక్కని ప్రకోశ్వపీడన  
మిక్కిలి కను వెలికినుటికి మినుమినుకుమనన్.

మిక్కిలి కన్ను మినుకు మినుకు మన్నదట. గంభీరముగ నున్నంతనేపేకదా మర్యాద: అందరును మన్నుతునివంటి లలిత పురుషులే యగుదురా! ఈ శివుని మూడు కన్నులలోను పార్వతి యొకప్పుడు పుట్టిడిచబ్బినది. మూడవకన్ను మూసికొనియున్నప్పుడు దానిలో పుట్టిడి పడదు కదా!

అమరవరేణ్య! ప్రేంకణములాడెడు వేలుపు లేమఁజూచియే  
చెమరిచి తండుఁగేళి సరసీరుహమెత్తి ప్రతాపమొప్పుఁగా  
హిమగిరి రాజనందన మహేశ్వరుమొత్తై మదూళికాపరా  
గములు శళంకశేఖరుని కన్నులు మూఁటను జిందునట్లుగాఁ.

—మొత్తినదట హిమగిరిరాజనందన.

“ఇదె చూడు కన్నులనీరుగ్రమ్మె” — అని చూపిచెప్పినాడు శళంకశేఖరుడు.

మూడవకన్ను తెరచినప్పుడు ప్రపంచ మేమియు గాలేదే: “ఎప్పుట్టునఁజూచినన్ శివునిబైసి యెఱుంగఁగరాదు” అని శ్రీనాథుడు.

పరమశివునిపై నలసరావముతో నీ వివరణము వ్రాసితిమనిమాత్ర మనుకొనవలదు.

ఈ విధముగా శ్రీనాథుని గ్రంథములను బరిశీలించినచో నెంతేని రమ్యత వానియందు చూడగలము.

మనము గారానఁబోషించి కనకవంజ  
రమున నిడ్డ కేళి చక్కోరప్రణంబు  
వీవి వెన్నెల దెగఁగ్రోలుగాని విడుపు  
దొక్క గ్రుక్కవఁ గుంభజఁడుదదివోరె.

ఇది నైషధములోని పద్యము. దమయంతి విరహవేదనావసరమున జెప్పబడినట్టిది. ఓర్వలేని మన్మథతాపమున గుండుచుండిన దామె. తన కష్టసుఖములను రెక్కనేయని చంద్రునిచూచి కల పించినది. జగదేక లావణ్యవతికిగాని వెన్నెల యెవరికి? చంద్రికమాత్రము వారిని. వీరిని సంతోష పెట్టుచునే యున్నది. దానికేమియు చీమకుట్టినంత బాధయు కలుగలేదు. ఇట్టి సమయమున తనకు సానుభూతిహాపి (Sympathetic Strike వలె) లోకములో సౌఖ్యమే లేకుండజేసినచో తన కిట్టిదుర వస్థ విధించిన బ్రహ్మదేవునికి బుద్ధిరాగలదు గదా! అప్పుడు నలునకును తనకును సంబంధము కలువ వలసిన విధి విధికి కలుగునుకదా! ఇట్టి విషయ మేమియు తలపెట్టక వెలుగుల విరజిమ్ముచు తన్నుడి

కించుచున్న యీ చంద్రునేమి చేయవలెను : ప్రత్యంగమును వేదించుచున్నాడీ చంద్రుడు. వానికి దయ యెక్కడిది : మెత్తగనున్నచో నందరును నింతే. ఎదిరి శక్తిసామర్థ్యములు దెలియక యుండదును విజృంభించువారే. తన గాంభీర్యమును, విస్తృతిని జూచికొని పొంగి బోర్లబడుచున్న నీటి రాశిని కుంభాదోక్క గ్రుక్కన త్రాగి వేసినాడు. అంత విశాల సముద్రము ఒక్క కుండలో బుట్టిన యొకానొక సన్యాసి కొక్క గ్రుక్కకుమాత్రము సరిపోయినది. ఎంత రాజైననేమి నీళ్లేకదా : తన నిగ్గును చూచుకొని తానే గగ్గోంగుచున్న చంద్రు డితరుల లావణ్యసంపద నెరుగడు. దమయంతీ పక్షిజముల జూచినచో వానినిగ్గు బుగ్గియైపోగలదు. మరల తలయెత్తగలదా : పంజరములోనున్న చకోరప్రజము సంగతి చంద్రిక కేమి తెలియును ? మరియాదకు కట్టుపడి తలవంచుకొని యున్నంత కాలమే యే దుర్మార్గుని యాటలైనను సాగునది. ఒకవరి వాళించి విడిచినచో తిరిగి యెదుట నిలువ గలదా : అంత దూరమెందులకని చూచుకొంది మితిమీరిపోవుచున్నాడు. గారాన బెరిగినదికదా యేమి చేయగలదనుకొనుచుండవచ్చును. చేతకాకమెత్త బడలేదు. అది యెట్లున్నను, ఈరకే యున్న యాడుపిల్లలనేల యిట్లు బాదించవలెను : ఎంత కష్టపెట్టుచున్నాడీ మ్రుక్కడి : వాని కోరికయే తీర నిండు. ఈ రాక్షసకార్యము నొనర్చి సంతోషించు నేమో యతడు. అట్లే సంతోషింపనిండు. కనకాంకుకమేల : తొలగించివేయుడు. వాని యిష్టమువచ్చినట్లు నన్ను మాడ్చివేయనిండు. ఆరుది కదా యనియే కదా యొంటికాలిపై నిల్చెగురుట : ఎంత సేపెగురును ? వానికి మాత్రము బుద్ధిరాదా : పంజరములోనున్న పక్షిలు తన్నాహరించి వేయునని తెలియకచేయు పనులవి, తెలియజేసిన మరి చేయనా :—

అని యిట్లు దమయంతీ విషయమునను చంద్రుని విషయమునను నెన్ని యూహలైనను చేయ వచ్చును గదా : “చకోరప్రజంబు” అని చెప్పినను. —అది త్రాగిపోవుచున్న యామె పక్షస్థలమును వెన్నెలలో చల్లబరచుకొనుటకై యర్పించుచు చెప్పినమాటయే యని తోవకపోదుకదా :

ఇట్లు వివరింపవలసినవచ్చినచో గ్రంథమెంతైనను పెరుగగలదు. కావున దీని నింతట విరమింతము.

“శబ్దంబు ననుసరించి, భావంబుపంక్షించి, రసంబుఁ బోషించి, యనౌచిత్యంబు వరిహరించి” — నై షధము భాషాంతరీకరణము చేయుదునని శ్రీనాథుడు చెప్పుకొనినాడు. సౌందర్యోపాసకుడయిన శ్రీనాథుని గ్రంథములలో శృంగారమునకు ప్రాధాన్యమేర్పడినది.

అంతఃపురములో పరిచారము చేయువారాదువారే కదా : పురుషులకుగూడ వీరే స్నానాదికము చేయింపవలెను. వారే అలంకరింపవలయును.

గంధ జలపూరితంబులై కమల ముఖుల  
కరములందున్న మణిహేమ కలశములకుఁ  
తెలువచ్చుగు భీమకన్యచన్నులకునోడి  
దాన్యమున నీర్లమోచు చందంబు గలిగె.

దమయంతీ కుచకుంభములజూచి దాన్యభావము వహించినవట మణిహేమకలశములు. కావుననే నీర్ల మోసినవి.

చెలువ నిర్వృత్త సలిలాభి నేదనియును  
చంద్రికా పాండువరిదానశాలినియును  
నగుచు వచ్చా శరత్తుల యంతరమున  
నొప్పు సంద్యాది దేవత కుద్ది యయ్యె.

వర్షాకాలమున గురిసిన నీరు కురిసినటులుగనే యున్నది. శరత్కాల చంద్రిక వికాసముచెందుచున్నది. తడినేలపై చంద్రిక పడిన చెదరక యెట్లుండునో యామె శరీరము కొంచెము తడిసిన పాండు పరిధానముతో నట్లు ఒప్పుచున్నది. ఆమె దేవతవలెనుండిన దనుట యుదాత్తము, స్నానముచేసినది. తన చరిత్రమువంటిదే యగు నచ్చ వస్త్రమును ధరించినది. కన్యక కదా :

వాసనఁగేతకీ దళమువంకఁ గళంకములేని పైఁడి య  
బ్యాసముజేనెనేని యగునప్పు సమానము గంధసార చ  
ర్పా సురభీకృతంజగుచుఁ జారుతబిల్లితి కామ తల్లికా  
భాసుర వర్షమైన నరపాల తనూభవ దేహయష్టితోకా.

పెండ్లికూతురు గదా :

ఇక నలుని విషయము నొక కొంత చూతము.

లలిత కలాపి కోమల కలాప కలాప కలాప లాపపే  
కల మృదుకేశమంజరులు సన్నపు గోళ్లను చిక్కువాపి చెం  
గలువలు జాజులుం గలయఁ గమ్మని పూవుల నేన కొప్పు దా  
పలికారుగంగఁ బెట్టె నొకభామిని వైషధభూమిభర్తకుకా.

విరిసిన నెమలి కుంచెను మించిన మృదుకేశమంజరులను సన్నపు గోళ్లతో చిక్కువాపినదట. రాజాగారి తలకును చిక్కువట్టునా : చెంగలువలు, జాజులును కలిపి కదంబముచేసినది. ఎడమప్రక్క కొరుగునట్లు కొప్పుపెట్టిన దతనికీ, అందీ కదంబము చెరివినది. ఆమె భామిని యట, ఆటునిటు కదలిన మొట్టికాయలునువేసి యుండెడిదేమో.

పేను గ్రుక్కు కోతి క్రుక్కించుకొను కోతిని మొట్టుట చూచుచుందుము కదా :

పూల ముడుపు తర్వాత నేమి జరిగినదో చూతము,

రాజనిభాస్వయోర్తు నవరత్నకిరీటము సంఘటించె ని  
ర్వాజమనోజ్జమైన మహివల్లభమూర్ధమునందు నప్పుడా  
రాజను కల్పకాభికది రత్నమయంజగు పూవుగుత్తి పే  
రోజవహించి కన్నులకు సుతృప్తముం బొనరించెనెంతయున్ -

నిర్వాజమనోజ్జమైనమూర్ధమట. స్వాభావికముగ మనోహరమైనదని యర్థము. పూలుపెట్టు కొన్నతర్వాత దానిపై కిరీటము. అలంకరించుకొన్న తర్వాత బురఖా గప్పుకొన్నట్లున్నది. తంజా పూరు రఘునాథభూపాలకుని వార్మికచరిత్రమున శ్రీరాముడును నిశ్లే శుశ్మాయిపెట్టుకొని ప్రత్యక్షమగును. రాజగోపాలుడు సంసంగిపూలు ముడుచుకొని సిగకట్టుకొన్నట్లు కవి వర్ణించియున్నాడు, రఘునాథుడును నిశ్లే యలంకారమును చేసికొనియుండును. అదివారికి అందముగ నుండినది.

నలునికి కంకణములు దొడిగినారు.

అలవటిచె నృపతికరముల  
నలికుంతల యొకతె కంకణభరణంబుల్  
నలహస్త కల్పకములకు  
వలయములవి యాలనాల వలయములయ్యెన్

భుజదండంబుననొక్క భానుదొడిగెఁ భూభర్తకుఁ భూరిది  
గ్విజయాంభ విజృంభణార్జిత మహాక్షీర్తి ప్రతాప ప్రభా  
ప్రజశంకావహ నూత్నవజ్రమణి దుగ్ధ్యాపార దుర్వారమున్  
త్రిజగల్లోచన శర్మదానకలనాదీరంబుఁ గేయూరమున్

రాజు దొడిగిన దివ్యాభరణచయంబు  
నెల్లవాడును రతిఁజూచుచేమిచెప్ప  
నొరిమ నొందొంటిఁజూచు నాభరణములును  
విమలహరి నీలమణి విభావీక్షణముల

ఇట్లు నలుని యలంకరణమును మనోహరముగ నున్నది.

కొన్నికొన్నిచోట్ల శృంగారము మితిమీరినట్లున్నను నాకాలపువారికది సరసముగనే యుండి యుండును. కావున, అనౌచిత్య దోషమును శ్రీనాథుని గ్రంథమున కంటగట్టుటయు సమంజసముగాదు. ఇతడు దేవతావర్ణనములోకూడ శృంగారమును చొప్పించియున్నాడు. వ్యాసుడు, తాను కాశికానగరమును శపింపజూచిన సందర్భమును లోపాముద్రాద్వితీయుడగు నగస్త్యునకు దెల్పుచు, “ముదుసలి చక్రవాకఁబులతో నెకసక్కెంబాడు వీగు చన్నుల ప్రేగుఁడనంబునఁ దనతనూవల్లి జలదరింపఁ బార్వతి” వృద్ధ బ్రాహ్మణి వేషమున వచ్చినదని వర్ణించినాడు. ఈ పార్వతియే కాశీఖండమున

వేసలి పాటపాట నరవెండ్రుకతోఁ దిలతండులాన్వయ  
శ్రీనటియింపఁగై సడలి వ్రేకని చన్నులు పాలవంకలై  
కొననియూర్ప వాఁదెలికన్నులఁ గల్కితనంబు వీడ్కొనన్  
మానినిహస్తమూఁది యొకమంజుల భాషిణివచ్చె వీడికిన్

అని వర్ణింప బడినది.

ఇట్టి వర్ణనలను బురస్కరించుకొని శ్రీనాథుడు నీతిబాహ్యుడనుటకు వీలులేదు. ఆకాలపు ప్రజల కావ్యాభిరుచి యట్టిది.

కాటుక కంటివీరు చనుగట్టు వయింబడ నేల యేడ్చెదో  
హాటగ గర్భరాణి—

అని జీవన్ముక్తుడగు పోతనామాత్యుడు సరస్వతిని సంబోధించుచు నన్నాడు.

బలరామకృష్ణులను కంసుని కడకు గొంపోవవచ్చిన యత్రూరుడు దేవకిదేవి దుఃఖమునుగూర్చి చెప్పుచు,

“అక్కటః పుత్రు రెలమితోఁగుడిచిన చన్నులే యాతల్లి చన్ను లకట” — అని వాపోయినట్లు శంభుదాసుడగు నెఱ్ఱాప్రెగ్గడయు తన హరివంశమున రచించెను.

పరదార ముఖాపూజంబునేసిన పాపిష్ఠువదనంబున నిఘర విశ్లేషనంబొనర్చుఁడని — వ్రాసిన వాఁడును శ్రీనాథుడే.

శృంగార విషయములను రసోత్కటముగ వర్ణించినట్లే శ్రీనాథుడు పరమేశ్వరనిష్ఠమగు తత్త్విని గూడ తన్మయత్వమున వర్ణించినాడు.

“భక్త్యావేశంబున గర్గదస్వర కందుండును, బాష్పాకుల లోచనుండును రోమాంచపటల కంచుకిత నిఖిలావయవుండును నయి, వెండియును,—

గంధకావళి విలంబితం యో శంభవే  
మదనాంతకాయోన్నమశ్శివాయ  
కాశ్రవేయాదివ శ్రేణీయే భూషాయ  
మధుభిత్పభా యోన్నమశ్శివాయ  
కుండినీధరసుతా కుచకుంభ పరిరంభ  
మహలోలుపాయోన్నమశ్శివాయ  
వేదాది విశ్వేష విద్యావధూమౌళి  
మణికలాపాయోన్నమశ్శివాయ

గంధదంతావళి జలంధరాంధకాది  
విబుధ పరిపండి వాహినీ నిబిడవర్గ  
బంధమోరాంధకార సంభారకిరణ  
మాలినే కాశ్యకాయోన్నమశ్శివాయ.

అసురుం బాంధవమాదురుండె శివభక్త్యావేశలీలార్పటి  
స్మిన్ శాక్షాలము దక్షవాటి నదుమల్లోలజ్జటాభాగురై  
వినిపించె న్నశకిరభారతి నటోపీదీవిలంకంబునన్  
విసురక్షించెను బీమనాయకుడు కానీనా నుఖంబుండుమీ—అని వినిపించినదట.

ఓమేశ్వరపురాణమునందలి యీ పుట్టిము చక్కని రచనా విశేషములతోడను జాతీయములతోడను  
నిండి హృదయంగమముగ నున్నది.

వ్యాసునకు కాశీలోగలిగిన యిక్కట్టు కరుణరస స్ఫోరకముగ వర్ణితమైయున్నది. అమహాపట్టణ  
మున కేగివచ్చుటనుండి వరుసగ నేడునాళ్ళహోరాత్రము లుపవాసముండవలసి వచ్చినది. అతనిశిష్యుల  
రైలరతును వదియేగతి. వారణాసిలో భిక్షకరవైనది. “కాశీలోనేడు నాళ్ళ నిష్కారణంబు చట్టులును  
నేను విట్టుపాసంబు వడితి, మమరగంగానదీవైకతములయందు” అని వ్యాసుడు వాపోయినాడు. ఆ  
పుణ్యక్షేత్రమందలి దేవతలందరకును పూజాధికముల నొనరించి యెనిమిదవనాడును మధ్యాహ్నభిక్షత్రై  
యేగినాడు. “అతికఠోరజకరజ్జిరాగ్నితాపంబునకు, దోడగు తవన సమయ ప్రచండకిరణకాండ ప్రకాం  
కంబులు వెత్తించుండించినవి. లేడు, నడుపుండు. పొండు, కూడద”ను నిషేధవాక్యంబులు చెవులు నిండి  
కొన్నవి. విప్రవాటంబులఁబ్రతిగేహంబును పరిభ్రమించినాడు. “విసికి, విసిమారి, వేసరి, యలసి,  
యారణఁబొంది, పొంపి, జాఁకంపి, తూరి, దూఁపటిలి” నాడు వ్యాసుడు. ఉల్లంబున క్రోధంబుదప్పించి  
తరి. “కుక్షిప్రోద్ధవవిస్ఫురజ్జీదిత దుష్క్రోధాంధకారంబునం జతిల్ రెండును జీమత్తీచీకటులు గ్రమ్మి  
మి. వంశంబుమరిచినైవది. ఆ కుంభగర్భిని చూచి ప్రేక్షచ్ఛాత్రులు బీరిబొందినారు. పట్టరాని  
యౌదేయముతో వ్యాసుడుజ్ఞాతలూగి పోయినాడు. చేతనున్న భిక్షపాత్రము శతదానిన్నమగునట్లుగా  
వివరింపబడినది.

నేరములు విడదీసిన విజ్ఞానికి, నడువెనిమిది పురాణములను ప్రవంచించిన పండితునకు, భారత  
గ్రంథకర్తయగు మహానీతికి, పరమర్షికి—ప్రజ్ఞావిభవంబేమోయయి చెడిపోయినది. ఎన్నందును లేని  
వైద్యము మనమువలెదమానినది.

ఎదుటనున్న శిష్యులు “లలాటదేశసంస్థాపితపాణిపద్మయుగ సంకుటితాంజలిబంధు”లై “కోపము సంహరింపు, మునికుంజర” యనివేడుకొన్నారు. అంగుళీ పవిత్రసనాథంబైన హస్తంబున మణికర్ణికా జలంబులు దరియించినాడు ముని

మా భూత్తై పూరుషీ విద్యా

మా భూత్తై పూరుషమీదనమ్

మా భూత్తై పూరుషీతక్తిః

కాశ్యామ్ నివసతామ్ సదా :—అని పలికినాడు. ఒక్కక్షణములో కాశికానగరి సర్వ నాశనమై పోవును. అ నీటిబొట్టు వడ్డచోటు వచ్చుగానుండదు. అంత యావేశములోను నా మునీంద్రునకు కేయి సాగదయ్యెను. లోకకల్యాణమునకై యహరహమును కృషి నేయు పరమ సంయమియగు పారాశర్యుడే కాశీనగర వినాశమొనర్చునా :

ఇట్టి సమయమైన నెవరోయొక వృద్ధ సీమంతిని వీణాక్వాణపాణిందమంబైన యెలుంగునెత్తి, యో బ్రాహ్మణోత్తమా. కాపము సంహరించి యిటురమ్మనినది.

దాయఃబోయి యప్పుదాయమ్మ యెవ్వరో

యేకులంబునదియొ యెఱుంగకయును

నే జోహారునిడితి. హృదయంబనేరుచు

నెదురు ప్రాభవంబు నేర్పరింప.—అను నతడు. అమె నాలుగు చివాట్లును బెట్టినది. భిక్ష పెట్టెద ననినది. ఎల్లఁ శిష్యుల గొంచువత్తునో, ఏనొకడనే భిక్షనకున్ వత్తునో యను నా కుంపతి. ఏదోయొకటి,

ఈవు పెట్టిన భిక్షమే మిందఱమును

బంచుకొని చేయవారము ప్రాణరక్ష

నాతి. యందఱవియును ప్రాణములుగావె :

నాయదియె ప్రాణమని వత్తునా భుజింప?—అని తనప్రాణిదయను, శిష్యవాత్సల్యమును. బాధ్యతను ప్రదర్శించినాడు.

ఈ వ్యాస ఘట్టమును జదువునపుడు కన్నులు చెమర్చకపోవు. చిన్నచిన్న పదముల యల్లికలో గంభీరాత్మము నిముడ్చుట యితని కవితా గుణములలో నొకటి.

ఎల్లచిగురాకు బోండ్లకు నెంతవేడ్క

యంతవేడుక తనలోన నతిశయిల్ల

నొక్క గుబ్బులకొమరాలు చక్కవచ్చి

కనియె నొడలెల్ల గన్నులై మనుజువిటుని.

ఒడలనగా శరీరపూర్వభాగమని మాత్రమే గ్రహింపవలెను. వెనుకభాగమునకన్నులున్నను ప్రయోజనము లేదుకదా ! ఏమైనను నతిశయోక్తియే. చక్కవచ్చినదట. కొమరాలు గనుకనే తకు క్కున, తటాచన, చక్కవచ్చినది. ఎంతయత్కంఠయో ! ఒడలెల్ల కమ్మలేకావలయును ! అతని దేహమునంతటిని రెండు కన్నులతో చూడజాలకపోవునప్పుడు కదా ! ఏల చూడలేకపోయెను ? ఒక వస్తువునే యుపలక్షించి చూచునప్పుడితరమును చూచు నవకాశమే యుండదు. అందును కాంక్షతో చూచు

నప్పుడు కన్నుకదల్చిందేమిట : కావున ఆమెచేయుచున్న పరిశీలనలో వివిధావయవములను చూచుటకు ప్రత్యేకములగు కన్నులు కావలసివచ్చినవి. అతడు మనుజువిభుడు మానవజన్మమెత్తిన వారికి నాడును, ఆమె చిగురాకుతోడి. (చిగురుకూకుతోడి, కంటె మెత్తనిది). ఎల్ల చిగురాకుతోడ్ల చేతుల యంతయు తనలో సరికయిల్లు గుబ్బల కొమరాలు. నేడుకకదా :

అర్థపంతములగు చిన్నమాటలచే నేర్పడిన యిట్టివే మరిరెండు పద్యములు చూడుడు

చెడ్డయింటి చెదారమై శివుని కరుణ  
నివ్వటిలు నిర్వదేనేర్ల నిన్ను దలంచి  
పదియనాత్మత్వరంబుల భార్యదలంచి  
గోరతనములుమానురా కొడుకు గుఱ్ఱ-

కొన్నిదేశంబులెందచే గుమిలి వోయె ;  
గొన్నిదేశంబులీదచే గొంతువోయె ;  
గొన్నిదేశంబులిరులచే గుడ్డివడియె ;  
గొన్నిదేశంబులివచేత గుండువడియె.

అయి : పిండమని ప్రిసిద్ధిగాంచిని కాశీఖండమును తెనుగుజేయుటలో నితడు చూపిన పదసారశ్యమనన్య సాధ్యమైనది. సన్నివేశగతపాత్రలను పాతకులకు ప్రత్యక్షము చేయగల గొప్పశక్తి యితని కున్నది.

మేదిసీధరమిట్టంగి మిన్నుముట్టి  
నిట్టనిలుచుండి చూచె నిర్నిమిషదృష్టి  
దన యనుష్ఠానకాలంబు దప్పకుండు  
బ్రాహ్మణుడు జేవకడఁబోలె భానుపొడుపు.

అంగడినుండి బియ్యము పదార్థములుంగొనివచ్చి దప్పిమై  
నంగముదూల నుష్టానుచు నల్లనగోమటిసెట్టి మందీర  
ప్రాంగణవీధి వేదివయిఁ బందిరి వీధను విశ్రమించి పి  
లైంగుటముం బ్రసేవమును జెచ్చెరఁ దెమ్మని బంటు ప్లేచ్చుని

శ్రీనాథుని రవనలయందు సంభాషణలెంతయు హృద్యములై స్వాభావికములుగ నుండును.  
కిరాకవేషధారియగు శివుడర్జునుని రెచ్చగొట్టు పలుకులను గనుడు.

శివలింగార్చనమెందువోయెడు ? తపస్విత్వమ్ము నెందే నుప  
ద్రవముం బొందదులే యొకింత పడిలో ద్యానాను సందానముల్  
వ్యవధానంబొకయింత నైఁ పవోకొ. బాహువిక్రమ శ్రీమహా  
త్పవనుంజూపుదుగాక నాయెదుర నాశ్చర్యంబవార్యంబుగన్.

ఇదిచాలక.

తాటియంతవిల్లు దరియించినాడవు  
బ్యాకిడాంకితము భుజాయగంబు  
గర్వరేఖ మిగులఁ గానంగ నయ్యెడు

దాంబికంబు వీడు తదనితనము—అని యర్థును సవహేళనచేయుచు సతనిని కయ్యమునకు బురికొల్పుచున్నాడు.



శృంగారనైషధమున తన్ను బట్టుటకై వెన్నంటుచున్న దమయంతితో హంస.-

కాంతా. శ్రైశవచాపలంబున లతా కాంతారవీధిన్ బరి

శ్రాంతిం బొందెదవేల. బేలవె? ననున్ శక్యంబై పట్టంగ నీ

వెంతేదవ్యుగ నేగుదెంచితిగదే! యేలమ్మ, నీ బోటులం

తంతం జిక్కిరి. చిక్కకుండుదురె నీవాక్షేపముల్ వల్కగన్.

అని యెంతో మృదువుగ సాఖిప్రాయముగ మందలించినది, “లతా కాంతారవీధులలో తిరుగు నీవు నన్నేమి పట్టుకొనెదవు, బేలవు కావలదునుమా! నాపై నాసతో నభీజనమునువీడి వచ్చితివి, వాడును నిన్ను వదలి దూరముగనున్నాడు. వారిని దూరముగ నుంచుట నులభమే” — అని హంస పలుకుటకు కారణమున్నది. చాపలమున అందముగానున్నదానిపై నాసతో చెలలనుగూడవిడిచి దూరమేగు. వయసులోనున్నది దమయంతి హంసను పట్టుకొనుటకే సాధ్యముకాలేదే. దాని యజమానుడగు నలుని లోబరచుకొనుటకు సాధ్యమగునా! దమయంతి పరిశ్రాంతిం జూచి పరియాచకమాడుచున్నది హంస. అమెకు పరిశ్రాంతి యేల కలుగవలెను?

యౌవన ప్రాదుర్భావమున నవయవములు పరిపూర్ణముగ వికాసముగాంచి యున్నందున వాని భారముతో నామె పరుగిడలేకున్నది. అట్టి యామెను విడిచి చెలికత్తెలును దూరముగనున్నారు. పరిపూర్ణ వికాసముతో విరాజిల్లుచున్న దమయంతి సౌందర్య సౌభాగ్యమునుజూచి హంస నవ్వి నది కదా! దీనితో దమయంతి మనస్సున నేవేవో భావములు పుట్టుట కవకాశము కల్పింపబడినది ఏకాంతముగ నున్నది గనుక జంకులేదని హంస యతయమిచ్చుచున్నట్లున్నదా యనునట్లున్నది. చెలికత్తెలును నడ్డురారు. లేకున్న వారేల చిక్కుదురు? అలసిపోయి నిలిచిరన్న నా హంస యొప్పుకొనదు. కావుననే ‘ఏలమ్మ’ అని నవ్వుచు నడిగినది. అవును, అడుగగలిగిన శక్తి యా హంసకున్నది.

“స్మరవాత్సాళ్యయనకూచిమారకృత శాస్త్రగ్రంథ సందర్శముల్

పరిశీలించిన వాడను” — అని, చెప్పుకొనునుగదా యా హంస! మగపెండ్లివారి పక్షమున

వచ్చినందున బెట్టు పోగొట్టుకొనగూడదు. “పట్టుటకు నీకు శక్యముకాదు” — అని దమయంతితో ననుట యంతిలకే. త్వరపడకున్నచో నీకే నష్టమునునట్లున్నది కదా యీ మాట. మరియు, ఆక్షేపములు పలుకుట వయసులోనున్న పిల్లలకు నహజము. చెలికత్తెలకడ నాక్షేపములు పలికినచో చెల్లును — అని హంస చెప్పుటమాడగా తనదగ్గర నట్టి లూలామాలపు పలుకుల కవకాశము లేదనియు, స్పష్టముగ సూటిగ మాటలాడవలసి యుండుననియు హెచ్చరించు చున్నదా అనిపించును.

ఇట్లు స్వభావ రమణీయములగు సంభాషణలతో రచనలను గూర్చి శ్రీనాథుడు రసిక జన హృదయ నాకుడైనాడు.

హృదయంగమములగు వర్ణనల కితని గ్రంథమూలవట్టు.

తనయ సంతానలబ్ధి దౌదవ్యుగాగ

విభవ సంపత్తి గర్భియు విన్నవోయి

వనిత నిష్ఫలపుష్పదర్శనము దాలె

శరలతా కాననమువోలె జవ్వనమున.

ఇందలి యుపమచే స్ఫురింపబడిన గంభీరార్థము సహృదయ గోచరమైనదియే.

బహుశాస్త్రవేత్తయగు నితడు వర్ణనలందును తదాప్రసాండిత్యమును ప్రదర్శించును.

పరిఖ గుడివోలెఁ దనచుట్టు దిరిగియుండఁ  
ఒరుల కేరికి గ్రహణ గోచరముగాక  
విషధరాధీశభాషిత విషమ భాష్య  
ఫక్కికయుఁ బోలె నొప్పె నప్పట్టణంబు.

కుండిన పురవర్తనములోనిదీ పద్యము. విషధరాధీశుఁడు పతంజలి మహాముని. అతని భాష్యమున నున్న ఫక్కికలలో గొన్నిటికర్థము చెప్పుట చాలకష్టము. అట్టివానిని వరకుచి కుండలీకరించె నట : కుండినపట్టణము చుట్టును కుండిన కందకమీవిధముగనే చాలరానిదై యున్నదని భావము. వ్యాకరణశాస్త్రసంబంధియగు విషయమునిట్లు చొప్పించినాడు. పతంజలిమునిని విషధరాధీశీడనుటయు, కఠిన ఫక్కికను విషమఫక్కికయని యనుటయు గమనింపదగినవి.

భావమెంతక్లిష్టమైనదియైనను పద్యముల నడక యెందును కుంటువడదు. భాషాయోష శ్రీనాథుని కవితా దోలకలో సుయ్యాంబు లొగినది. శ్రీనాథుని సీసపద్యములలో పారకుల మనస్సులును సుయ్యాంబు లొగినవి.

ఇట్లు భారాధికిని, వర్తన వైకడ్యమునకును, సందర్భోచితమగు నడకకును, భావగాంభీర్యమునకును, తెనుగు నుడికారపు సౌంపునకును, కవితా చమత్కృతికిని—శ్రీనాథుని రచనలొక్కటై నవి. తరువాతివా రితనికావ్యమార్గము ననుసరించినారు.

పురాణములలోని రసవంతములగు ఘట్టములను మాత్రముగైకొని కావ్యరచన గావించిన యితని ననుసరించి పెద్దనాడులు ప్రబంధముల రచించిరి. ఐనను, మనుచరిత్రకారుడుగాని. మరి యే యితర ప్రబంధకవిగాని ప్రజల జీవితమును శ్రీనాథునివలె చిత్రించినవారుకారు. మనోహరకవితా విధానమున కధినతి యైయుండిన పండితశిఖామణియగు శ్రీనాథుఁడు ప్రజాజీవితమునుగూడ కావ్యములలో వర్ణించి ప్రజాకవి యైనాడు. అటునిటు విహరించి యెటజూచినను తానయై విరాజల్లిన సర్వంకషవిద్యాధికారి, సరస కవితా సామ్రాజ్య శ్రీనాథుఁడు శ్రీనాథుఁడు.

